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WELL - WISHER

Patnam Subramanya Iyer, Maharaja Swati Tirunal and Neelakanta Shivan, have left an indelible mark on Carnatic music through their brilliant compositions. Some of these have been taken up for in depth analysis. Embar Kasturi delves into the technical beauties of the evergreen Abhogi varnam and "Garuda Gamana" and highlights how the dhatu (tune) enhances the "maatu" (sahitya) in Patnam Subramanya Iyer's compositions. Dr. Sakuntala Narasimhan analyses five Hindustani compositions of Maharaja Swati Tirunal, who has contributed different musical forms to the heritage of Indian classical music. Senior journalist and writer Shri N. Hariharan writes about Neelakanta Shivan's immortal bhakti-laden songs on Lord Shiva. Nirmala Ramachandran, dancer of the Pandanallur tradition passed away recently. We pay our tribute to her through the insightful articles by Dr. Sulochana Rajendran, which appeared in The Indian Express and the Free Press Journal in 1990. Dr. Veera Pandian throws new light on the interval relationships of notes in sthayi (octave) samvadi and anuvadi swaras in ancient Tamil music as evidenced in Sangam literature (Silappadikaram). Dr. Geetha Ravikumar pays her humble tribute to Bharat Ratna Bhimsen Joshi. Ojaswita Chaturvedi explores the references to Sri Krishna as the divine dancer, in the Srimad Bhagavatam. What goes into making a vocal concert aesthetic, is delineated by K. Premalatha in Aesthetic Vocal concert. Dr. T.V. Sairam throws up new vistas in the realm of Music Therapy for the mentally-challenged in his article Proto-Ragas : The Birth of A New Concept in Indian Music Therapy. A. Seshan reviews Garland N. Rajagopalan's book - A Garland of Glimpses & Gleanings, the ninth in a series of garlands in the form of books. Nalini Dinesh reports on the events of the quarter at the Sabha and the Sangeetha vidyalaya.

Patnam Subramania Iyer Kritis - Abhogi Varnam & Garuda Gamana

Article by Embar R. Kasturi. Content syndication by yessel

Shubhamasthu Bhavanthu

Srimathe Ramanujaya Namaha
Sri Govinda Gurave Namaha

Mangalani



Patnam Subramanya Iyer

The greatness of krithis or keerthanas that we have inherited through generations can be understood from the fact that they have withstood the various tests imposed on them by the factor called time. These krithis, after having undergone the natural tests of time through generations, the tests being, their competence to move listeners (i.e. strong bhava aspect), their competence to engage intelligent musicians, their competence to satiate the analytical minds of musicologists, their competence to engage the sahitya lovers, have trickled down to us, although true composers seldom bother about all these since they generally compose to please their natural creative instinct.

When compositions fulfill some of the aspects mentioned above, they become popular with a particular set of rasikas and musicians. When all the above aspects naturally blend in a composition, it becomes immortal and the composer creates history and continues to live through his creation. Krithis like *Endaro*, *Nagumomu*, *Yochana* etc. prove what I say. While such krithis are sung by musicians on stage, these are meditated upon more number of times by the listeners. Such is the influence of these compositions. Any language suffers from dearth of terms to judiciously depict saints like Shri Thyagaraja Swami and their creations, as I personally feel the terms 'composer' and 'composition' are too small and fail to describe the greatness of such saints and depth of their krithis, which are unpremeditated outpourings of sublime bhava.

In the post-trinity era, we have had many composers of repute, one among them being Shri Patnam Subramanya Iyer. Though his compositions seem to have been greatly inspired by Shri Thyagaraja Swami's style, yet they exude and breathe a distinct lilt that is very characteristic of an original creation. His madhyamakala krithis and varnams shine resplendently. That he was a creator par excellence can be inferred from his own creation - the raga Kadana Kutoohalam and the raga sphutam he has done with his kriti *Raghu Vamsha*.

His varnam in Abhogi, which is replete with raga bhava is a strong reference with which the raga can be understood and developed. The varnam is in nayaki bhava, the nayaka being Lord Venkateshwara himself. It directly addresses the nayaka, wherein the nayaki asks "Whose evil counsel has prevented you from accepting me? O! Lord of Sheshachala". The composer's ability to portray bhava is evident even in the starting phrase. "Evvari" when sung with R, G, G R S as its dhatu results in a questioning tone astonishingly depicting the literal meaning of the term. In the anupallavi, the dhatu for the term "sheshachalendra" is very brilliantly introduced as G M D D S to depict "S-H-E-S-H-A" (Lord of serpents) which beautifully resembles the meandering of a snake.

Further, the term "achalendra" is gradually taken to the tara sthayi madhyama to depict the

high altitude of the hills. It is further interesting to note that he has used the raga Abhogi, which connotes to Adi Seshha to depict all the above. The varnam teems with many such subtleties and is a gift to the posterity from the composer.

Sri Thyagaraja swami says in *Sogasuga Mrudanga Talamu*, "Nigama Shiro Arthamu Galgina Nija Vakkulatho" driving home the point that krithis should have lofty thoughts of Upanishads (Nigama Shiras, Vedantha, culmination of Vedas) enshrined in them and music should be used as a vehicle for attainment of highest immortal bliss and should not be abused by using it to emote and kindle baser instincts of the lay man. All his krithis have this quality.

Similarly, Patnam an inspired composer and a great devotee of Lord Sri Venkateshwara in his kriti, *Garuda Gamana* says that He is the "Nija Bhaktha Janaadhara", with dual meaning. The first one being (Nija Bhaktha Jana) Aadhara, i.e. one who sustains true devotees and the second one being, Nija (Bhaktha Janaadhara) i.e. one who is the true refuge of devotees.

We come across beautiful poetry (alankaras) in the charana of this kriti. It says

Pavanajadinuta Dhrutha Chapa, Vanajaptha Kula Jaatha,
Pavana Jaala Yaadhava Bhoopa, Vanajaksha Sri Venkatesha.

The first Pavanaja means the son of wind-god Sri Anjaneya Swami, while the second one refers to Child Krishna, whose pranks are as fast as wind.

Vanajaptha Kula here means the Solar Dynasty of Sri Rama. Vanaja means lotus and Apatha means a friend. Since Lotus blooms with sunrise, Sun here is referred as Vanajaptha (friend of lotus). Again Vanajaksha in the second line refers to the Lotus eyes of Sri Venkatesha.

Besides the beauty in the sahithya, the raga chosen by the composer for the krithi is Nagasvaravali, with which he has very skillfully depicted the flight of a Garuda with Lord Vishnu on it. The pallavi beautifully lends itself to the tisra gait and the sway of the dhatu brings before the mind's eye of the listener and singer, the grand flight of a Garuda. The composer, who was a devotee of Lord Sri Venkatesha, was a resident of Chennai, and this krithi might have been inspired by a Garuda Sevai at Kanchipuram or at Triplicane, for such delightful gaits of the Lord can be witnessed even to this day at these places.

Another probable inspiration might have been the krithi, *Vinata Suta Vahana Shri Ramana* of Shri Thyagaraja Swami in the raga Jayanthasena (22), wherein Shri Thyagaraja Swami has tactfully depicted the take-off of a Garuda with just three phrases

M G S . . . , S M G , M P S

Vinata Suta Va Ha na Sri Ramana

Generally, Garuda takes off from the ground with just two simple waving of its huge wings and further uses the available air current intelligently to fly further, unlike other birds which take off with lot of fluttering. This is a very common sight in and around Thiruvaiyaru, where Shri Thyagaraja Swami spent his life.

Shri Thyagaraja Swami, has very beautifully depicted the waving of the wings twice, with the first two sancharas and the height reached by the bird immediately with the phrase M P S ending in the tara sthayai Shadja. Only when one hears the song with this background, the greatness of the

composition and composer can be fully understood and appreciated. His krithis are replete with such brilliant musical visuals, if I may say so.

But where is the Nigama Shiro Arthamu referred to above?

Now, we should understand that Garuda is called Veda Pakshi or Vedathma, from whose wings Veda sounds are said to emanate. Nigama is a synonym for the term Veda, Nigama Shiras means the point where the Vedas culminate. i.e. the Upanishads.

Here Nigamathma (Vedathma) is the Garuda. Nigama Shiras is the head of Garuda, where we find Lord Vishnu. That is why the first line culminates with the word Sri Ramana, which is enough to show that all the Vedas culminate in the Lord Vishnu. Similarly, while Patnam has depicted the flight of the Garuda in the pallavi, in the anupallavi he follows it up as "Nirupama Sundaraakaara Nija Bhaktha Janadhaara", who is again Lord Vishnu (culminating point) atop the Garuda (Veda).

Now, we should understand the term Vishnu refers to that power which sustains and pervades everything in the universe.

There are many more subtle aspects hidden in this krithi. I am finishing this article now for want of time.

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The Art Of Abhinaya - Nirmala Ramachandran

Dr. Sulochana Rajendran

This article in memory of veteran Bharata Natyam exponent Smt Nirmala Ramachandran who passed away in Chennai in February this year, is based on articles written by Dr. Sulochana Rajendran in the Indian Express newspaper dated 7th November 1990 and Free Press Journal dated 15th November 1990. She was reporting on a lecture-demonstration by and a conversation with the danseuse and Guru.



Nirmala Ramachandran

"PAYYADA MEEDA JERI...." The strains of poignant Nadanamakriya engulf you.

Danseuse Nirmala Ramachandran, a seasoned artiste in *abhinaya*, unfolds the *Vipralabdha shringara*, shringara in separation, the heroine wondering at the cool indifference of her Lord, one who had once showered so much of love and affection on her and one who wouldn't tolerate even a minute's separation from her! What has come over him?

The gesture language acquires depth in visualisation going through the gamut of emotions the *Nayika* experiences, her agony and her reaction to the present state of her Lord's behaviour. The *Nayika* ultimately breaks down, and pours out her anguish in "*Ammamma Vegatayena.....*"

After the performance (at a Natyakala Conference at Madras seven years ago) all hell broke loose. Storming on to the stage a connoisseur-critic took the dancer to task for changing the original refrain of "Ayyayyo" of Kshetragna to "Ammamma" which, he denounced, was a sacrilege to the *sahitya*, to the song, to the composer, et al. The artiste's plea that it was her guru, the renowned Gowri Amma's improvisation to soften the harsh intonation in the original and also to suit the modern milieu, and that the same *bhava* could be evoked in "Ammamma" fell on deaf ears. The audience, mostly comprising dance teachers and students, were nonplussed.

The same *padam* was one of the highlights of an educative demonstration on the finer aspects of *abhinaya* in the Bharata Natyam *Margam* that Nirmala Ramachandran gave last week in the city under the joint auspices of Kalavardhini Trust and Bharatiya Music and Arts Society. The rendition of the *padam*, both aural and visual, rent your heart. Nirmala evoked in *Bhavabhinaya* what her sister Nalini Ramprasad poured out in melody. Her facial flexions, her eyes spoke of the emotions the heroine underwent. There was *vishranti*, a fine blend of melody and mime, so much so one recalled Hazlitt's definition of grace as "the outward expression of the inward harmony of the soul". The "outward expression" here was through both music and dance and that helped one experience the *rasanubhava*.

Trained by Chokkalingam Pillai, one of the pillars of the Pandanallur style, and Swaminatha Pillai, Nirmala had her training in refined aesthetics of *abhinaya* from Mylapore Gowri Amma. Economy of gesture was the hallmark of this dance doyenne. She articulated with her eyes and emoted with her facial flexions.

Without taking sides on the controversy that still continues, one could perceive the compulsions that led the dance doyennes and gurus to take artistic liberty with the *sahitya* to suit

the modern performing clime. It was all a part of the stagecraft where certain adaptations were necessary and have come to be accepted, in costumes, in orchestral wing etc. The change, it may be pointed out, has not been confined to lyrics alone. It has swept the presentational mode. In fact, what is projected today is entirely different from what was highlighted earlier.

Where once the slow pace, *vilamba* grace reigned, speed has taken over, letting glamour and glitter rule. Where deeper evocations of *bhava*, the whole gamut of emotions, were conveyed through *satvik abhinaya* (subtle expression) employing eyes, face and gesture and which involved the audience too in a sort of participation, today *abhinaya* is more descriptive in nature, narrative in character and episodes are portrayed in dramatic form. The latent mood, the *sthayibhava*, makes little impact, hardly surfacing at times. "Statuesque poses and sizzling *teermanams*", "elaborate *sancharibhavas* and exhaustive *adavu korvais*", "fine stage presence and felicitous space manipulation", "a 40 minute *varnam* that is really a marvel of the *margam*" are all part and parcel of the dance scene today, where presentational ingenuity goes a long way in keeping an art form alive both from the choreographic and visual points of view.

And these thrill the audience. In the dazzle that holds you for the moment, you admire the dancer's agility, her talent, her rhythmic tight-rope walk, dramatic sequences she visualizes, the phases of emotions she traverses, all in a time-frame of two-and-a-half hours. It makes a pleasing visual. The time is well-spent and relaxed. The dance over, you get back to your humdrum routine. But the depth of the dancer's involvement in the composition, her understanding of *sthayibhava*, her assimilation of the emotions involved, do not get adequate treatment, so much so, one finds the expression of Hazlitt's definition much skewed. You have no time to pause and think whether what she 'emoted' had any relevance to what was actually meant in the text!

"Take for instance the short, crisp *javali Sarigakongu* which forms one of the early lessons in *abhinaya* (expressional number)", Nirmala said. "It is about an adolescent Gopi piqued at the gesture Krishna makes (*Saikajesinati*-gesturing her to come). The dancer has no inhibition in expressing this as also going through the elaborate *sanchari* on butter-stealing episode to depict the lord's leelas and sports. But does that fit in with the situation of the basic mood, the *sthayibhava* of this *javali*?" She goes on to explain that *Gopikaavastrapaharan* would be a more appropriate *sanchari* here, as the *sthayibhava* is amorous. But, she pauses and adds "When we were kids attending dance classes, we too were taught to do butter-stealing episodes. It was only when I grew up and specialized in *abhinaya* and also assimilated my long years of training, both in technique and aesthetics, that I realized the futility of such choreography and changed it to a more relevant one. Only stories or episodes which enhance the *sthayibhava* should be woven into the *sancharis* for they alone can bring out the beauty and *rasa*", she said. Here is a pointer young teachers of dance may note.

There were more pointers to these changes in Nirmala's *abhinaya* session, such as her discussion of *varnam*. According to tradition, the *tattimettadavu* sequences in *varnam*, was reserved for the *sahitya* of the *chittaswara*. The idea was that the gradual build up of the first half of the *varnam* would reach a crescendo in the *swara sahitya* and the *panchanadai* (five paced rhythmic intricacies) woven into the *tattimettadavu* denoted the culmination of a mood and that resulted in aesthetic enjoyment. But *tattimettu* figures right from the first *sahitya* stance today overloading the *varnam* with *nritta* leaving the *sancharis* mainly descriptive and not deep, she lamented.



Nirmala Ramachandran

As a student of Gowri Amma, Nirmala has had the Privilege of learning without any inhibition and she Demonstrated this through an exposition of *Ashtanayikas* in the *Padams*. Despite her age her *swadhinabhartruka* in *Kannan varak kaanene* had the youthful exuberance in controlled artistry. But it was her *khandita* that stole the limelight. The veiled anger, the stinging sarcasm, which were but a reflection of the *Nayika's* intense love for her erring lord, were brought out finely in her rendition of the popular Telugu *padam*, *Indendu Vachitivira* (Surutti) and its rare Tamil counterpart, *Edungaanum* (Kambhoji). *Khandita* in self-derision made the *Poorvikalyani javali Nee Matalemaayanura* evoke the sympathy of the spectators for the *Nayika*.

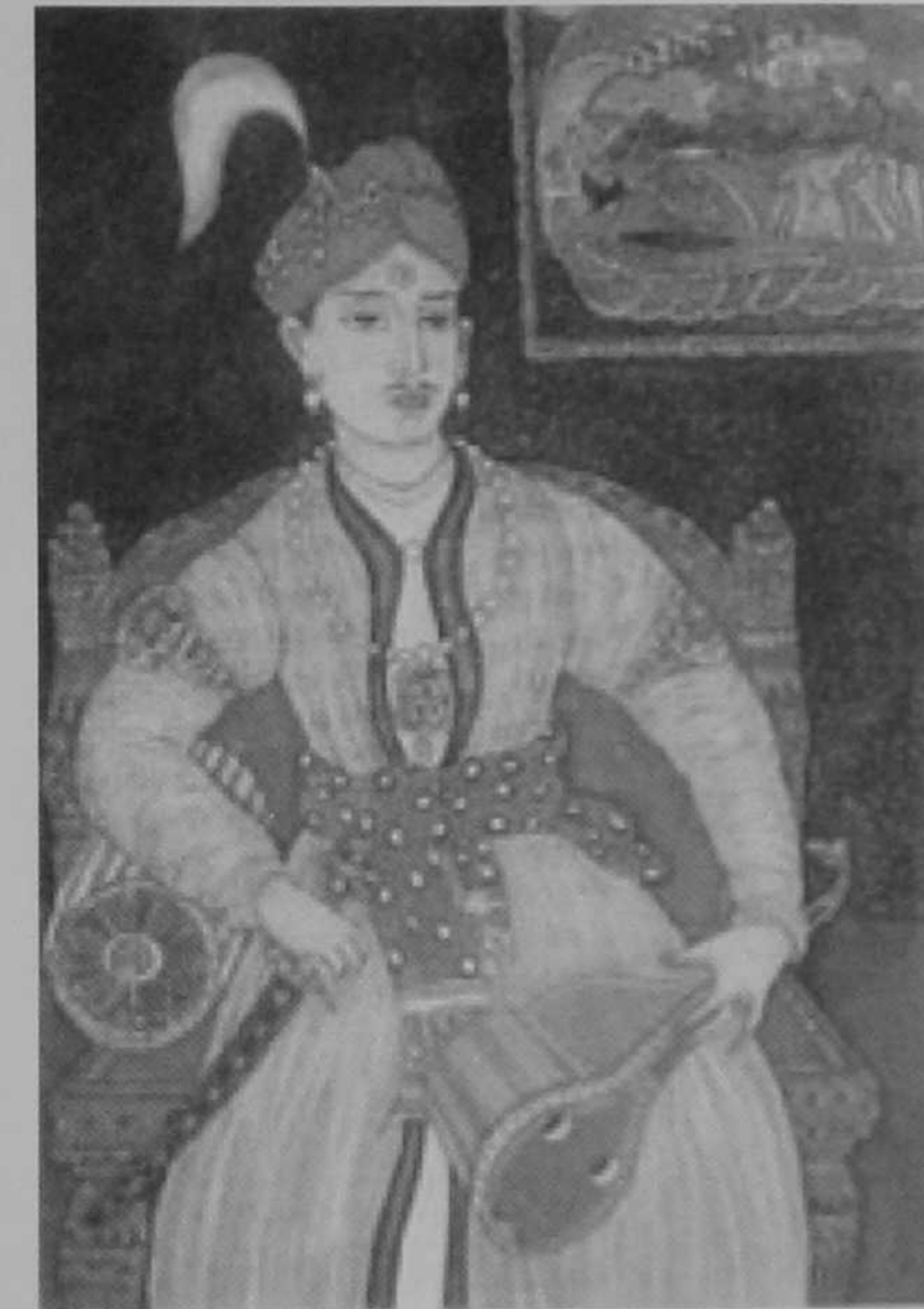
Nirmala had come on the scene when dance was still in its traditional folds and had not yielded to the pressures of commercialisation. The razzle-dazzle of *nritta* and the rhythmic complexities had not made their onslaught. Nor had pandering to *paamara ruchi* been attempted. *Abhinaya* was still dominant. Especially *abhinaya* through the eyes and face was held in high esteem.

Having obtained her diploma and the title *Natya Kala Bhooshanam* from the Indian Fine Arts Society, Madras, Nirmala specialised in choreography. In the early sixties she did a survey of the "Theatre Forms of South India" for the National School of Drama. She also presented a paper on the "Dance of the ancient Tamils" at the Tamil conference held in 1965 at Kuala Lumpur. Having travelled extensively all over the world, demonstrating and teaching the art, Nirmala recalls her six years' stay at Moscow as a memorable one. Here she interacted with Russian dancers and taught Russian students, four of whom have blossomed into good dancers, two have come to India on ICCR scholarship to study under her and at Kalakshetra. Their natural instinct for the art form, their responses and dedication only go to prove that true art can never be hampered by barriers of language, religion, race or caste. Her one ambition is to instill into the students the essence of *rasaabhinaya*, the aesthetic enjoyment that binds both the dancer and the spectator.

Nirmala's recent *abhinaya* session in Bombay highlighted the finer nuances of this aspect of Bharata Natyam. The relaxed intensity in her *abhinaya* without loud paraphernalia in costumes or orchestra, and the soulful music her sister Nalini Ramprasad provided, revived the old-time charm of the art form, to which her fluent compering added a modern facet.

Hindustani Compositions By Maharaja Swati Tirunal

Dr. Sakuntala Narasimhan



Maharaja Swati Tirunal

In a popular book titled "Great Masters of Hindustani Music"¹ authored by a well-known writer based in U.P., there is one name among 26 biographies that belongs to the south, that of Maharaja Swati Tirunal (1813 - 1847). As the dates of his birth and death show, he lived for a very short span of just 34 years, and yet his contribution to the corpus of Indian classical music is considered to be such that his name is listed along with those of the Trinity (of Carnatic music) who were his contemporaries. He left a legacy not only in terms of Carnatic compositions but found time also to add to the corpus of the north Indian system, so that his name figures among the all-time greats of Hindustani music, ranging from the legendary Amir Khusro of the 13th century, Tansen of the 16th century, Nawab Wajid Ali Shah of Avadh of the 19th century, and Ustad Bade Ghulam Ali Khan of our own times. This paper focuses on the Maharaja's contribution to the music of the north (Hindustani music) through his compositions of *dhrupad* and the use of ragas of the Hindustani system for his *kriti* compositions. Despite his substantial contributions, his Hindustani compositions are practically unknown in the north², while south Indian artistes focus mainly on his Carnatic compositions without taking much note of the compositions - except for one or two - that have added to the corpus of the Hindustani system. Which is odd considering that we could take justifiable pride in the fact that a south Indian, that too, from the southern-most state of the peninsular region, left behind a legacy of compositions

modelled on north Indian ragas and forms.

Background

Born in the royal family of Travancore or Tiruvankur (of pre-independent India, when royalty ruled the princely states before their integration into the Indian union), Swati Tirunal is said to have had no musical lineage. It is widely recognized that he was a many splendoured genius; a good administrator as a prince and a good composer with a good command over a number of languages - Malayalam, Hindi, Persian, Arabic, Marathi and Sanskrit among them. He gathered around him at his court a galaxy of poets and musicians. Born on April 16, 1813, he was the son of Raja Raja Varma, a scholar himself, and Gauri Lakshmi Bai. After the death of his mother while he was still very young, he was brought up under the care of his aunt. This aunt, Gauri Parvathi Bai, ruled as regent until he was ready to take over the reins of administration. His full name was Sri Padmanabha Dasa Vanchibhoopala Sri Rama Varma Kulasekhara Perumal, but he came to be known as Swati Tirunal since he was born under the Swati star. As a ruler, during the 18 years from the time he turned 16 till his death on 25 December 1847, he put in place a number of progressive developments in the state including institutions to promote engineering, astronomy and agriculture. All these achievements as ruler however came to be eclipsed by his contributions to our heritage as a music composer. Being a devotee of Lord Padmanabha of the famous temple of that region, he used the mudra (composer's signature) Padmanabha (or a synonym) to signify allegiance to the presiding deity of the city.

It is said that in his court he had eminent scholars as well as Hindustani musicians - at least two names are mentioned in the records - Sulaiman of Punjab and Allauddin, besides Harikatha experts from Maharashtra and Gwalior³.

His ambition was to assimilate the best in all the traditions and revitalize the native heritage⁴. A manuscript copy of the treatise on the theory of music that he is said to have written in his own hand using the grantha script, is one of his contributions to posterity. The Utsavaprabandhas composed by him in a mixture of Sanskrit and Malayalam are performed at the famous Padmanabha temple to this day, during annual festival celebrations.

Musical contributions

Swati Tirunal has composed a variety of pieces including varnams, padams and javalis besides kritis many of which have become popular as part of concert repertoires, examples: *Sarasaksha paripalaya* in Pantuvarali (which I learnt from the late Musiri Subramanya Iyer), the monumental *Rama Rama guna seema*, in Simhendramadhyamam which is full of lyrical excellences, *Deva deva kalayami* in Mayamalavagowla raga and the popular tillana in raga Dhanashree. A large number of Mohiniattam dance songs are also said to be his creations. A compilation of Swati Tirunal's compositions also lists some shlokas⁵ and Kathakali padams. However the focus here is on the compositions in Hindustani style or ragas that he added to the heritage of Indian classical music.

It is said that his compositions encompassed different forms including dhrupads, ghazals, tappas, thumris and khayals. Dhrupad is a form that dominated the classical scene in the north

during medieval times; Akbar's court musician, the legendary Tansen, sang dhrupads in the 16th century, as did Tansen's guru Swami Haridas. The dhrupad called for considerable control over tala, with rhythmic variations like dugun (doubling) and chaugun (double of double speed) somewhat like the trikalam that Carnatic musicians perform in the course of presenting a pallavi and also called for a lot of breath control in producing the deep gamakas and improvisations. Because of the rigidity of its rules, it gave way to the khayal form some two centuries ago, during the Moghul rule, where the court ambience with its glorification of a hedonistic lifestyle and pursuits supplanted the earlier haveli-based, religious recitals at temples. The dimension of devotion took a back seat during recitals of khayals, with the emphasis more on melodic virtuosity, not the lyrical content; the lyrics of khayal compositions became just pegs on which to hang one's melodic imagination. In the post-independence decades, the dhrupad saw a resurrection of sorts, with even UNESCO undertaking to preserve the near-obsolete form as part of archives. Today, dhrupad compositions are taught as part of the syllabus in some institutions and university courses. Thus, though the khayal still dominates concert repertoires, a few dhrupad practitioners are also among those recognized as part of the top-notch array of north Indian artistes. Dhrupads are typically preceded by elaborate alaps, much like in the Carnatic ragam-tanam-pallavi, with tier-by-tier development, followed by a faster pulsed section akin to tanam (using syllables like re, na, na,) before the dhrupad composition set to rhythm cycles is taken up. It is a more taxing form than the khayal where the artiste has greater leeway to play around with his imagination and take liberties with the tala cycle in a manner forbidden in dhrupad presentations.

Dhrupads are presented to the accompaniment of the pakhawaj drums (resembling the mridangam - there are very few pakhawaj players today, partly due to the decline of the dhrupad form itself) whereas khayals are presented to the accompaniment of the tabla (a later addition to the music scene, presumably brought in by the Moghul invaders from the Middle East). The rhythm patterns and 'bols' (percussive phrases) are different for pakhawaj and tabla.

Five Hindustani compositions are presented below. All five are listed in the compilation published by the Sri Swati Tirunal Kritis Publication Committee of Tiruvanantapuram in 1970 with swara notations by Sri Semmangudi Srinivasa Iyer.

1. Dhrupad in Raga Dhanashree (resembling Bhimpalasi, audava-sampoorna)

- | | |
|-----------|---|
| Arohana | : komal (lower) gandhara, shuddha madhyama, komal (lower) nishada |
| Avarohana | : shuddha (higher) dhaivata and shuddha (higher) rishabha ⁶ in addition to the notes in arohana to make a sampoorana avarohana. |
| Tala | : Rupak (different from the Rupak of Hindustani system which has 7 matras per cycle. This is the Carnatic Rupaka tala, with 6 or 12 beats per cycle, as in Ektal of Hindustani music). This being a Dhrupad composition, it would be sung to the 12-beats per cycle tala, Chautal which comes to the same length as the Rupaka tala of Carnatic music (except that the bols of chautal are different as produced on the pakhawaj) |
| Pallavi | : Seesa ganga bhasma anga, arhang gauri sung
Vardha ke vara turang taap bhang jag ke |

Charanams 1 : Sada nang bhara rang bhooshan ke bhaya bhujanga
Ate charm mrigamatang sung keejo pag ke

2. Hathanang, kripapang dhare hathth bicha kurang
Vaas keenho hridaykamala padmanabh prabhu ke (Seesa)

The swaroopa of dhrupad comes through in unmistakable form in this composition on Lord Shiva. The lyrics describe Shiva as the one with Ganga on his head or "seesa", and "bhasma" or sacred ash smeared on his body. The language of the lyrics is a typical dialect of Hindi or Hindustani, mixed with Sanskrit. This composition can be presented as a straightforward kriti but it lends itself well to treatment in the traditional dhrupad form. While the tillana in the same raga is presented often and is popular in Carnatic recitals, this dhrupad is not popular, for reasons not clear. Even if an artiste is not competent enough to present a conventional dhrupad, it is possible to present this song with ease, and enjoy the aesthetics inherent, without jeopardizing musical grammar or melodic content.

2. Raga Brindavani Saranga

Tala : Adi (or teen tal of Hindustani system - 16 matras per cycle), Desadi tala⁷

Arohana : Sa, Ri (higher- shuddha of Hindustani classification), shuddha madhyama, panchama, nishada (higher, or shuddha Ni)

Avarohana : Sa, lower nishada (komal), panchama, madhyama, (shuddha) rishabha (as in arohana). Thus this raga is audava-audava, with one variety of nishada in the ascent and another in the descent.

Pallavi : Chaliye kunjana mo tum hum mila shyam hari

Charanams : 1. Dekho jamuna re vahi sundar ati neer bharee
2. Chhodiye kaise mokoon main to teri haathth dhari
3. Suniye koyal ke bol piya kya keheree (chaliye)

Language is Hindustani, content refers to sakhis suggesting that they go to the banks of the river Jamuna (which is full and overflowing, and beautiful) for a tryst with Krishna (Shyam Hari). What is interesting is that the lyrics are not merely in Hindustani, but the dialect is very typical of the upper regions of the north e.g., the use of kunjana mo, instead of kunjana mey, which reflects the use of colloquialism as in spoken language. That he was familiar with this earthy version of Hindustani, is a remarkable feat for a composer who was based in the deep south and lived over a century and a half ago, when communication facilities were not as widespread as they are now, and travel to distant lands was also much more difficult than it is today. The tune reflects the authentic Brindavani Sarang of Hindustani system, and the song calls for almost no deflections or alterations in rendering the composition with a Hindustani flavour.

3. Raga Kanada

Tala : Desadi

The raga Kanada (spelt as Kanhada in the compilation of his Hindustani compositions) is the same as Darbari Kanada in current usage in Hindustani music with shuddha (higher) rishabha,

komal (lower) gandhara, shuddha madhyama, panchama, komal (lower) dhaivata and komal (lower) nishada.

Pallavi : Devan ke pati Indra, tara ke pati Chandra
Vidya ke pati ganesh dikhbhaar haari

Charanams : 1. Raaga pati kanhada, vaajan ke pati been
Ritu pati hai vasant rati sukh saari
2. Munijana pati vyas panchhee pati hans hai
Nara pati Ram avadh vihari
3. Giri pati himaachal bhootan ke pati Mahesh
Teen lok pati sri padmanabh giridhari

As in the earlier compositions, all the charanas have the same tunes (whether the tunes were the composer's own or were contributed by someone else has been the subject of some controversy but it is not germane to the analysis here, since the focus is merely on a descriptive look at the compositions). Unlike in the composition set to Brindavani Sarang, the Hindustani used here in this song is more literary, not colloquial, and the theme reflects a sentiment found incorporated in the Geeta itself - Indra is the leader among all deva-s, the moon is pre-eminent among all the stars, Lord Ganesh is the presiding deity of all learning (vidya), Kanada is pre-eminent among all ragas, while the veena is the best among all musical instruments, vasant ritu (spring) is the best among all seasons, the swan among all birds, the Himalaya among all mountains while Sri Padmanabha is the best among the lords of the three worlds (Lord Krishna says in the Bhagavat Geeta, "Among the mountain ranges, I am the Himalayas").

4. Vishweshwara darshana

Raga Bhairavi

Tala Rupaka (of the Carnatic system - the Rupak of Hindustani system consists of 7 matras per cycle whereas the Rupaka specified here is the conventional Rupaka as in Carnatic music corresponding to Ektal or Dadra of Hindustani system. Why then, does it say Rupaka tala? Was the attribution that of those who wrote notation for these compositions during the compilation, perhaps? There is no way of checking, since Semmangudi as well as many of the others listed as persons associated with the publication are now no more (the publication is dated 1970, or four decades ago). The listing of the lyrics with divisions as pallavi and charanams, is also likewise, a "bridging" of the two systems of music, since compositions in the Hindustani style usually have a sthayeri (akin to pallavi) and an antara (second part, akin to anupallavi). Perhaps these notational devices do not need deeper scrutiny since it could be merely a way of familiarizing the texts for south Indian aficionados who are interested in the Hindustani compositions that this composer left behind. Suffice it to say that the format, as given in notation for posterity, helps in rendering the pieces like a set bandish (composition), with a sequence that is self-explanatory.

The Bhairavi raga used here is more akin to the Sindhu Bhairavi that Carnatic artistes present.

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- Pallavi : Vishweshwar darshan kar chal mana tum kaashi
Charanas : 1. Vishweshwar darshan jab keenho bahu prem sahit
Kaate karuna nidhan janana marana faansee
2. Vahati jinaki puri mo ganga paya ke samaan
Vaa ke that ghat bhar rahe sanyasi
3. Bhasma ang bhuj trishool ur me lase nagmaal
Girija ardhang dhare tribhuvan jin dasi
4. Padmanabh kamala nayan trinayan shambhoo Mahesh
Bhaj le in do swaroop rahiye avinaasee (Vishweshwar)

The lyrics of this composition, in typical colloquial Hindustani dialect, describe the scene at Kashi (Varanasi). Devotees are urged to go to Kashi to get darshan of Lord Viswanath who is the presiding deity there, on the banks of the mighty river Ganga which flows here like the expansive sea. Even if the text of a composition refers to Lord Shiva, Swati Tirunal ultimately connects the lines to Padmanabha, his "Istha devata", or Lord Vishnu, weaving in the word as his mudra. This is perhaps the most popular among all the Hindustani compositions that this composer created.

5. Ramachandra prabhu

Raga : Bhairavi

Tala : Adi (of Carnatic system, corresponding to the Teental or Keherwa, of 16 or 8 beat cycles respectively, of Hindustani system) It is possible that the attribution of Adi tala was that of those who compiled and prepared this notation, rather than something written by the composer himself. Not that it makes any major difference to the content of the song, it can still be sung to Adi or Teental, without loss of any rhythmic matrices.

It is interesting to note that the tala is mentioned as Desadi for some and as Adi for this one, though the rhythmic progression of the melody pattern is similar in all of them.

Pallavi : Ramachandra prabhu, tum bin pyare kaun khabar le meri

- Charanam : 1. Baaj rahi jinkee nagri mo sada dharm ki bheri
2. Jaakey charan kamal ki rajso thiriya tan ku pheri
3. Auran ku kachu aur bharosa hamen bharosa theri
4. Padmanabha prabhu phanipar shaayi krupa karo kyun deri

The language here again, is Hindustani.
(Meaning: Lord Ramachandra, who will listen to me and protect me, if not you? Why are you taking time to come to my rescue, you who is reclining on the mighty shesha serpent?) This one is addressed to Lord Rama. If one did not know that the composer is a south Indian prince whose mother tongue was Malayalam, the lyrics could easily be passed off as a composition by some famous composer of the north, like Surdas or Meerabai, the Hindi flavour is such.

What this sample of compositions reveals is the considerable command over north Indian language and phrasings that the composer enjoyed. There is also variety in the themes ranging

from devotional to descriptive to philosophical and on deities ranging from Lord Shiva to Padmanabha (Vishnu). The language is north Indian, the ragas are of the Hindustani system, but the forms are south Indian in pattern, giving us a smorgasbord of pan-Indian music. Unlike the Trinity, he had no disciples because of his royal duties and heritage, so it became necessary for subsequent generations of musicians to take them up, resurrect them, polish the tunes (or provide fresh ones where the originals were lost) and add them as part of Indian musical heritage.

Although the late S.N.Ratanjankar, musicologist of the Agra gharana of Hindustani music, is known to have composed Sanskrit lyrics to fit into some of the Carnatic varnams (retaining the melodic tune without change), I have no knowledge of any other north Indian composer trying his hand at using south Indian languages for north Indian compositions (khayal, dhrupad, thumri etc) to provide a counterpart to these compositions of Swati Tirunal that have been mentioned in this paper. Only Carnatic ragas (like Simhendramadhyamam, Hamsadhwani, Keervani and Vachaspati) have been incorporated into the Hindustani corpus, after endowing each of them with typical north Indian swarropa.

End notes:

1. Great Masters of Hindustani Music, by Susheela Misra, Hem Publishers Pvt Ltd., New Delhi 46, 1981
2. The late Jitendra Abhisheki, one of the leading Hindustani vocalists of the last three decades of the 20th century, has recorded some of these Hindustani compositions of Swati Tirunal for All India Radio, but it is not known whether these have been preserved for posterity through their archives. He is probably the only performer of the north who tried his hand at these Hindustani compositions by Swati Tirunal. AIR also broadcast, in its national programme of music, some of these compositions.
3. Op.Cit (Great Masters)
4. Ibid
5. Maharaja Swati Tirunal Kritis, Part 1, published by the Sri Swati Tirunal Kritis Publication Committee, Tiruvananthapuram, 1970
6. Shuddha notes in the north Indian system denote those taken by Bilawal scale, equivalent to Shankarabharanam. Thus shuddha madhyama will be the lower of the two varieties of madhyama, but shuddha rishabha will be the higher, equivalent to chatushruti rishabha of Carnatic system. The nomenclature can be confusing, if the word shuddha is used while comparing the two systems.
7. As given in the compilation of his kritis published by the Sri Swati Tirunal Kritis Publication committee, Tiruvananthapuram, 1970. Desadi corresponds to teental of Hindustani music or Adi tala of Carnatic system

இணை, கிளை, நட்பு, பகை, தானம் - தமிழிசை உறவுகள் - புதிய வெளிச்சம்

(டாக்டர். வீ)

இரண்டு நிலைப்பாடுகள்:

தமிழிசையில் இசைச்சுரங்களுக்கு இடையிலான உறவுகள் பற்றி இரண்டு நிலைப்பாடுகள் உள்ளன. 'ச - ப' உறவு இணை என்பது ஒரு நிலைப்பாடு. ஆபிரகாம் பண்டிதர், வீ.ப.கா. சந்திரன் போன்றோர் இதனை ஆதரித்துள்ளனர்.

எஸ். ராமநாதன் போன்றோர் 'ச-ப' உறவு கிளை என்ற இரண்டாவது நிலைப்பாட்டினை ஆதரித்துள்ளனர்.

இவை தவிர, கிளை, நட்பு, பகை, பற்றியும், ஸ்தாயி (octave) பற்றிய சரியான சொல் பற்றியும் பல கருத்து வேறுபாடுகள் உள்ளன. சரியான ஆதாரங்கள் துணையுடன் இந்த இசை உறவுகள் பற்றிய புதிய வெளிச்சத்தை இங்கு பார்ப்போம்.

இணை என்பது ஸ்தாயி (octave) உறவே.

முதலில் ஸ்தாயி உறவைப் பார்ப்போம்.

ச(குரல்), ரி(துத்தம்), க(கைக்கிளை), ம(உழை), ப(இளி), த(விளரி), நி(தாரம்), ச் - இதில் எட்டாவது நிலையில் உள்ள 'ச்' சுரத்தின் அதிர்வு எண்ணானது (ஒரு வினாடியில் ஏற்படும் அதிர்வுகளின் எண்ணிக்கை), முதல் நிலையில் உள்ள 'ச' சுரத்தின் அதிர்வு எண்ணைப் போல் இரண்டு மடங்காகும்.

முதலில் மூலநூலில் (Text) வரும் ஆதாரங்களைப் பார்ப்போம்.

'இணை ஒலி' மதுரைக்காஞ்சி- 25

'இணை நரம்புடையன அணைவுற கொண்டாங்கு
யாழ் மேற்பாலை இடமுறை மெலிய
குழன் மேற்கோடி வலமுறை மெலிய' சிலப்பதிகாரம் 3:90-92

'இணை கிளை பகை நட்பு என்றிந் நான்கின்
இசை புணர் குறி நிலை எய்த நோக்கி' சிலப்பதிகாரம் 8:33-34

'பிட வவர் பரப்பிப் பூவைப் பூவிட
டுற விணை நட்புக் கிளை வியப்பெய்த
முகின்முழ வதிர வேழிசை முகக்கு
முல்லை யமொடு சுருதி வண்டலம்ப' கல்லாடம் 100:10

அடுத்து உரையில் வரும் ஆதாரங்களைப் பார்ப்போம்.

இணை தொடர்பாக உரையில் காணப்படும் சூத்திரம் வருமாறு:

'இணை - இரண்டு நரம்பு; என்னை? " இணையெனப்படுவ கீழும் மேலும் அணையத்தோன்றும் அளவினென்ப. "

கட்டுரை ஆசிரியர் (க.ஆ) விளக்கம்: 'ச' கீழும் 'ச்' மேலும் அணையத்தோன்றும் அளவில் அமைந்துள்ளன. அதிர்வெண்ணில் 'ச்' என்பது இரட்டித்த 'ச' ஆகும்.

'ச' மட்டுமின்றி, ஒவ்வொரு சுரமும் கீழும் அதற்கு மேல் எட்டாவதாக வரும் அடுத்த மேல் ஸ்தாயி (octave) சுரம் மேலும் அணையத்தோன்றும் அளவில் அமைந்துள்ளன. கீழ்வரும் உரை ஆதாரங்கள் இதனை உறுதி செய்கின்றன.

உரை: 'குரல் நரம்பு இரட்டிக்க வரும் அரும்பாலையும், இளி நரம்பு இரட்டிக்க வரும் மேற்செம்பாலையும்' சிலப்பதிகாரம் 3: 59-60 உரை.

க.ஆ: 'குரல் நரம்பு இரட்டிக்க வரும் அரும்பாலை' என்பது 'ச(குரல்), ரி(துத்தம்), க(கைக்கிளை), ம(உழை), ப(இளி), த(விளரி), நி(தாரம்), ச்(குரல்)' என்பதாகும்.

'இளி நரம்பு இரட்டிக்க வரும் மேற்செம்பாலை' என்பது 'ப (இளி), த (விளரி), நி (தாரம்), அடுத்த மேல் ஸ்தாயி (octave) ச (குரல்), ரி (துத்தம்), க (கைக்கிளை), ம (உழை), ப (இளி)' என்பதாகும்.

'இணை நரம்புடையன அணைவுற கொண்டாங்கு
யாழ் மேற்பாலை இடமுறை மெலிய' என்பது யாழில் (வீணையைப்போல்) கை விரலை இடது பக்கம் நகர்த்தி இசை எழுப்ப, சுரங்கள் ச், நி, த, ப, ம, க, ரி, ச என்று அணைவுற கொண்ட சுரங்கள் மெலியும் என்பதாகும். அதாவது நரம்பின் அதிர்வு நீளம் அதிகரிக்க இசைச்சுரம் மெலியும் என்பதாகும்.

'இணை நரம்புடையன அணைவுற கொண்டாங்கு
குழன் மேற்கோடி வலமுறை மெலிய'

என்பது குழலில் கை விரலை வலது பக்க துளைகளை நோக்கி நகர்த்தி இசை எழுப்ப, சுரங்கள் ச், நி, த, ப, ம, க, ரி, ச என்று அணைவுற கொண்ட சுரங்கள் மெலியும் என்பதாகும். அதாவது குழலுள் உள்ள காற்றின் அதிர்வு நீளம் அதிகரிக்க இசைச்சுரம் மெலியும் என்பதாகும்.

உரை: 'ஏழு பாலையினையும் இணை நரம்பு தொடுத்து நிறுத்திக்காட்டல்'
-- சிலப்பதிகாரம் 3: 70-71 உரை.

க.ஆ: இணை, கிளை, நட்பு, பகை, என்ற உறவுகளில் 'ச - ப' உறவு இணையென்று கொண்டால், ஸ்தாயி (octave) உறவுக்கு இந்த நான்கில் எந்த சொல் பொருந்தும்?

இனிமை தரும் இரண்டு இசைச்சுர ஒலிகளைச் செவியால் கேட்டு உணர்வதற்கு ஸ்தாயி (octave) உறவில் உள்ள இசைச்சுர ஒலிகளே மிகவும் ஏற்றதாகும் என்பதை ஆய்வுகள் உணர்த்துகின்றன. (Physics of Music by Alexander Wood பக்கம் 20). இதற்கான நரம்பின் இழுவிசையில் (Tension) சிறிது கூடினாலும் அல்லது குறைந்தாலும் இனிமையற்ற(dissonant) ஒலி கேட்கும். எனவே எளிதில் செவியால் உணர்ந்து, இணை நரம்பு தொடுத்து நிறுத்திக்காட்ட ஸ்தாயி (octave) உறவே ஏதுவாக அமைந்துள்ளது.

அடுத்து 'ச - ப' உறவு இணை என்பதற்கு சுட்டிக்காட்டப்படும் அடிப்படை ஆதாரத்தைப் பார்ப்போம்.

'ஏழாம் நரம்பிணை நாலு நட்பாகும் ஐந்து கிளை ஆறும் மூன்றும் பகையே' - கல்லாடம் உரை

நட்பு, கிளை, பகை ஆகிய உறவுகள் சிலப்பதிகார உரையில் உள்ளவாறே கல்லாடம் உரையிலும் அமைந்துள்ளன. ஆனால் இணை உறவு மட்டும் வேறுபட்டு 'ஏழாம் நரம்பிணை' என்று உள்ளது. கல்லாடம் சிலப்பதிகாரத்திற்கு பிற்பட்டது. கல்லாடம் உரை கல்லாடத்திற்கும் பிற்பட்டது. சிலப்பதிகார உரையில் நட்பு, கிளை, பகை ஆகிய உறவுகளுக்கு எண்கள் குறிப்பிட்டுள்ளது போல், இணை உறவுக்கு குறிப்பிடவில்லை. மாறாக இரண்டு நரம்புகள் கீழும் மேலும் அணையத்தோன்றும் அளவிலுள்ளதாக குறிப்பிடப்பட்டுள்ளது. 'ச' மற்றும் 'ச்' ஆகிய இரண்டு சுரங்களில், 'ச' கீழும் 'ச்' மேலும் இடையில் ஏழு சுரங்களை அணையத்தோன்றும் அளவில் அமைந்துள்ளன. கல்லாடம் உரை குறிப்பிடும் ஏழு இதுவாகத் தான் இருக்க முடியும்.

ஸ்தாயி(Octave) என்பது 'தானம்' ஆகும்.

ஸ்தாயி(Octave) என்பது 'தானம்' மற்றும் 'மண்டிலம்' என்ற இரண்டு சொற்களால் குறிக்கப்படுகிறது. (தமிழிசையியல் -வீ.ப.கா.சுந்தரம் பக்கம் 20) ஸ்தாயி (Octave) என்பது 'தானம்' என்றே தமிழிசையில் குறிக்கப்பட்டதற்கான சான்றுகளைப் பார்ப்போம்.

'வலிவும் மெலிவும் சமனு மெல்லாம் பொலியக் கோத்த புலமையோனுடன்' -சிலப்பதிகாரம் 3:93-94

இதற்கான உரையில் 'வலிவும் மெலிவும் சமனு மெனப்பட்டா நின்ற தான நிலையினையுடைய கூறுபாடுகளெல்லாம்' என்று குறிப்பிட்டுள்ளனர்.

கீழ்வரும் மூலம் (Text) மேலும் தெளிவைத் தருகிறது.

'உழை முதல் கைக்கிளை யிறுவாய்க் கட்டி வரன்முறை வந்த மூவகைத் தானத்து' - சிலப்பதிகாரம் 13:109-110

ம (உழை), ப, த, நி. (கீழ்ஸ்தாயி-மெலிவு தானம்) ச, ரி, க, ம, ப, த, நி. (மத்திய ஸ்தாயி - சமன் தானம்) ச, ரி, க (கைக்கிளை) (மேல்ஸ்தாயி-வலிவு தானம்)

'தானம்' என்ற சொல்லுக்கான கூடுதல் ஆதாரங்கள் வருமாறு:
'தான நிலைக் கோல் வடித்து' -திருஞானசம்பந்த நாயனார் புராணம் பக்கம்- 135

'தான நிறை சுருதுகளில்' - திருஞானசம்பந்த நாயனார் புராணம் பக்கம் 419.

எனவே ஸ்தாயி(Octave) என்பது 'தானம்' என்றே தமிழிசையில் குறிப்பிடப்பட்டது.

மாறாக, 'மண்டிலம்' என்ற சொல் வட்டப்பாலையில் ஏழு சுரங்களை நிறுத்தும் முறையிலான சொல்லாகும். இதற்கான ஆதாரம் வருமாறு:

'ஈராறு இராசிகளை இட்டடைவே நோக்கவே

ஏரார்ந்த மண்டிலம்' - சிலப்பதிகாரம் 17:13 உரை

'வட்டம் என்பது வகுக்கும் காலை ஓரேழ் தொடுத்த மண்டிலம் ஆகும்' -சிலப்பதிகாரம் 17:17 உரை

எனவே 'மண்டிலம்' என்ற சொல் வட்டப்பாலையில் ஏழு சுரங்களை நிறுத்தும் முறையிலான சொல்லாகும்.

ச - ப உறவு கிளையே.

கிளை உறவு பற்றி சிலப்பதிகாரம் உரையில் வரும் ஆதாரம் வருமாறு:
'கிளை - ஐந்து நரம்பு; என்னை?' கிளையெனப்படுவ கிளக்குங் காலை குரவே இளியே துத்தம் விளரி கைக்கிளை யென ஐந்தாகும்" என்ப.
- சிலப்பதிகாரம் 8:33-34 உரை

இதனைக் கீழ்வருமாறு விளக்கலாம்.

இதன்படி

1	2	3	4	5
குரல்(ச)	துத்தம்	கைக்கிளை	உழை	இளி(ப)
இளி	விளரி	தாரம்	குரல்	துத்தம்(ரி)
துத்தம்	கைக்கிளை	உழை	இளி	விளரி(கு)
விளரி	தாரம்	குரல்	துத்தம்	கைக்கிளை(க)

ஒரு சுரத்திற்கு மேல் வரும் 5-ஆவது சுரம் கிளை உறவில் அமைந்துள்ளது. இதனை மேலும் தெளிவுபடுத்தும் ஆதாரம் வருமாறு:

'குரலுக்கு இளி கூறினார், கிளையாதல் நோக்கி' -சிலப்பதிகாரம் 5: 200-203உரை

இதே கருத்தை வலியுறுத்தும் ஆதாரம் வருமாறு:

'மகர வீணையின் கிளை நரம்பு வடித்த இளி புணர் இன்சீர் எஃகுளம் கிழிப்ப' - மணிமேகலை 19:24-25

ச-ப இசை உறவு பற்றிய கூடுதலான ஆதாரம் வருமாறு:

'இளி தேர் தீம் குரல் இசைக்கும் அத்தம்" - அகநானூறு 33:7
இனிமையான (தீம்) ச-வை (குரலை) அடிப்படையாகக் கொண்டு செவியால் ஆய்ந்து தேடி (தேர்) ப (இளி) சுருதி (அத்தம்) சேர்க்கப்பட்டு இசைப்பதை இச்சான்று உணர்த்துகிறது.

எனவே இசை உறவுக்கு சிலப்பதிகாரம் குறிப்பிடும் அளவு முறை வருமாறு:
1 2 3 4 5 6 7
ச ரி க ம ப த நி

நட்பு பற்றிய ஆதாரம் வருமாறு:

'நட்பென்றது நாலாம் நரம்பு'
'நட்பு - நாலு நரம்பு' - சிலப்பதிகாரம் 8:33-34 உரை
ச-வுக்கு நாலாம் நரம்பு ம. எனவே ச-ம உறவு நட்பாகும்.

அடுத்து பகை உறவு பற்றி பார்ப்போம்.

இது பற்றிய ஆதாரம் வருமாறு:

'நின்ற நரம்பிற்கு ஆறாம் நரம்பு பகை: அது கூடமென்னும் குற்றம்; இளி முதலாக
கைக்கிளை ஆறாவதாம்; இளிக்கு கைக்கிளை பகையென்றது.'
- சிலப்பதிகாரம் 7:48 உரை

இதனைக் கீழ்வருவது விளக்குகிறது.

1	2	3	4	5	6	7
இளி	விளி	தாரம்	குரல்	துத்தம்	கைக்கிளை	உழை (வலிவு தான) இளி

இங்கு இளிக்கு மேல் 5-ஆவதாக துத்தம் உள்ளது. இது கிளை உறவுக்கு பார்த்த
அதே எண் வரிசையில் அமைந்துள்ளது.

பகை உறவு தொடர்பாக இன்னொரு ஆதாரம் வருமாறு:

'நின்ற நரம்பிற்கு ஆறாம் மூன்றும்
சென்று பெற நிற்பது கூடமாகும்' - சிலப்பதிகாரம் 8:33-34 உரை

நின்ற நரம்பு ச எனக் கொண்டால், ச-வுக்கு பகையாக க-வும், த-வும்
அமைந்திருப்பதைக் கீழ்வரும் எண் வரிசை உணர்த்துகிறது.

1	2	3	4	5	6	7
ச	ரி	க	ம	ப	த	நி

இங்கு ஒரு குழப்பம் எழ வாய்ப்புண்டு.

மேற்கத்திய இசையில் இயல்பு முறையில் (Just Intonation) ச-வுக்கு க இனிமை
தரும் (consonant) உறவாகும். ஆனால் தமிழிசையில் ச-வுக்கு பகையாக க உறவு
கொண்டுள்ளது. இதில் எது சரி எனக் குழப்பம் எழலாம். இக்குழப்பம் பற்றி தெளிவு
தரும் விளக்கம் வருமாறு:

இயல்பு முறையில் (Just Intonation) 7 சுரங்களுக்கான அதிர்வு எண் தகவு மதிப்புகள்
வருமாறு:

ச	ரி2	க2	ம1	ப	த2	நி2	ச
1	9/8	5/4	4/3	3/2	5/3	15/8	2

சிலப்பதிகாரத்தில் வரும் 'ஆராய்தல்' முறையில் 7 சுரங்களுக்கான அதிர்வு எண் தகவு
மதிப்புகள் வருமாறு: (விளக்கம் : 'Ancient Music Treasures - Exploration for New
Music' by Dr.Vee)

ச	ரி2	க2	ம1	ப	த2	நி1	ச
1	9/8	81/64	4/3	3/2	27/16	16/9	2


இயல்பு முறையில் (Just Intonation) க₂(E) யின் அதிர்வு எண் தகவு மதிப்பு 5/4.
சிலப்பதிகாரத்தில் வரும் 'ஆராய்தல்' முறையில் க₂(E) யின் அதிர்வு எண் தகவு
மதிப்பு 81/64.

இன்னிசை (consonant) உறவு வரிசையில் 2 (இணை), 3/2 (கிளை), 4/3 (நட்பு)
அமைந்துள்ளன. மேற்கத்திய இசையில் க₂(E) அதிர்வு எண் தகவு மதிப்பு 5/4
பெற்றுள்ளதால் இன்னிசை (consonant) உறவு வரிசையில் அது அடுத்து வருகிறது.

ஆனால் சிலப்பதிகாரத்தில் வரும் 'ஆராய்தல்' முறையில் க₂(E) யின் அதிர்வு எண்
தகவு மதிப்பு 81/64. எனவே ச-வுக்கு க₂(E) பகை உறவு முறையில் உள்ளது. அதே போல்
த₂(A) - வின் அதிர்வு எண் தகவு மதிப்பு 27/16 ஆக இருக்கிறது. எனவே எனவே
ச-வுக்கு த₂(A) வும் பகை உறவு முறையில் உள்ளது.

சிலப்பதிகாரத்தில் ஆய்ச்சியர் குரவையில் வரும் வட்டப்பாலை முறையில் 12 சுர
நிலைகளில் முதலில் 7 சுரங்களை ச , ரி2 , க2 , ம1 , ப , த2 , நி1 . என்று மேலே
உள்ள 'ஆராய்தல்' முறையில் உள்ளவாறே அமைத்துள்ளனர். தமிழிசையில் உள்ள
இணை, கிளை, நட்பு, பகை, ஆகிய இசை உறவுகள் இதற்கு ஏற்றவாறே அமைந்துள்ளன.

தங்கள் கருத்துக்களை pannpandi@yahoo.co.in முகவரிக்கு அனுப்பவும்.



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**NEELAKANTA SHIVAN AKIN TO THYAGARAJA :
OUTPOURING OF SHIVA BHAKTHI IN SONGS.**
N. Hariharan



Neelakanta Shivan

all his life at Karamana living with his father-in-law late Thanu Iyer, a wealthy man whose daughter, marriageshunning Shivan was forced to wed, by his parents.

Shivan was born in Vadiveeswaram 'Gramom' in Nagercoil in 1839. He was named Subramanya at birth. Childhood years were spent within the precincts of Fort Padmanabhapuram, a royal town of old Travancore State, famous for the mural paintings at the palace much appreciated and written about by this writer. Subramanya showed love for God from early years. He used to remain long hours at Fort Padmanabhapuram's majestic Sri Neelakanta Swamy Temple. His devotion to this deity got him the popular appellation Neelakanta Shivan, as he always talked and sang of Shiva's attributes and benign nature.

Moving to Thiruvananthapuram as a married man made no change in his mystical ways. He was persuaded to be an official - a village magistrate, to which post Subramanya stuck for 15 years. He could not tolerate or end the corruption in the office. In disgust he quit the job and chose to spread Shiva bhakthi, writing musical compositions. Immersed in piety and devotion he continued life in Karamana. It is stated that he composed some 2000 songs. An enraged Thanu Iyer one day destroyed quite a good number of his keerthanas and admonished him to stop this 'futile occupation', deriding his kavitha. Shivan was least disturbed, rooted as he was in his firm faith that Lord Shiva will ever look after him. Thanu Iyer feared society, so had to retreat. Shivan continued his divine mission till his death on a Pradosham day in the Tamil month of Aadi in 1900. Posterity lost some valuable inspired works of a savant-seer-composer in the vandalism of a money-doting father-in-law.

Neelakanta Shivan was not content with merely extolling the grandeur of Lord Shiva in his songs, which he felt was beyond human intellect. He was reflective in his works in poetic format, strident in stressing his philosophy of other-worldliness. At the Karamana Sathyavageeshwara - Gomathambal shrine I heard a verse "Shivanai ninaithavan evan thazhndhaan, Shivanai maranthavan evan vaazhnthan". On enquiry I found it was a composition of Neelakanta Shivan who had worshipped at this temple situated at Shivankoil Street.

"MOKSHAMU GALADA BHUVILO JEEVAN" sang in Telugu the bard of Thiruvaiyaru. This is echoed in Tamil by Neelakanta Shivan in his Kambhoji kriti *Shivanai ninaindu paadikol maname Shiva moksham varume*. A great soul indeed, who has enriched Carnatic music.

N. Hariharan,
Senior Journalist & Ex-Music Critic, The Times of India, Bombay.

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**My Humble Tribute To Bharat Ratna
'Gaanasamrat' Bhimsen Joshi**

Dr. Geetha Ravikumar

Bhimsen Joshi, who was riding the crest of popularity and had ridden it for the past several decades, is a marvel as a Dhruva Star in the sky in the field of Hindustani music. His singing invariably provides listeners with a divine musical experience. I earnestly believe that there was no other vocalist comparable to him in the country. At every concert he would begin the alaap in a leisurely way, slowly and easily impressing the notes of the raga on the rasikas' minds. As he delved and progressed into the raga, rain clouds seemed to gather out of the blue.

Bhimsen Joshi was born in the year 1922 into a Kannadiga family in the town of Ron which was then in Gadag District in northern Karnataka. As a child, his craving for music was evident to his family as he managed to lay his hands on a tanpura used by his 'Kirtankar' grandfather, which had been kept away from his gaze at home. Music had such a magnetic pull over him that a 'bhajan singing' procession or just 'azaan' from a nearby mosque was said to draw him out of the house.

In the year 1933, the 11 year old Joshi left Dharwad for Bijapur to find a master and learn music. With the help of money lent by his co-passengers in the train Bhimsen Joshi reached Dharwad first and later went to Pune. Thereafter he went to Gwalior and got into Madhava Music School, a school run by the Maharajas of Gwalior, with the help of the famous sarod player Hafiz Ali Khan. He traveled for three years around North India, including Delhi, Kolkata, Gwalior, Lucknow and Rampur, trying to find a good guru.

In the year 1936, Rambhau Kundgolkar alias Sawai Gandharva, a native of Dharwad, agreed to be his guru. Bhimsen Joshi stayed at his house in the guru-shishya (teacher-student) tradition, gleaning knowledge of music from his master as and when he could while performing odd-jobs in his house.

Bhimsen Joshi was known for his powerful and rich voice. He stands out for his exceptional breath control, fine musical sensibility, pure and tranquil music with delicate and spontaneous jam jama tans & powerful sargams with a stress on aesthetics of ragas and bandish. He used to practise music for nearly 18 hours in a day.

His music was so divine and well-appreciated both by classes and masses. He had terrific command over raga, laya and swara. Pandit Bhimsen Joshi was renowned for having evolved an approach that sought to achieve a balance between what may be termed as 'traditional' values and 'mass-culture tastes' and as such he went on to have supposedly the largest commercially recorded repertoire in Hindustani music.

For many faithful followers of Bhimsen Joshi's music, his voice, even at its most resonant, had a rare intimacy, somewhat reminiscent of the effect the voice of Amir Khan or Pt. D.V. Paluskar had on them. Heard live, it reverberated from the stage to the last row of closed halls and open spaces alike, its sheer power captivating the audience.

Once in an interview Bhimsen Joshi explained, "In Gwalior, Hafiz Ali Khan Saheb told me the difference between Marwa, Puriya and Lalit. At the same time, Pt. Vinayak Rao Patwardhan suggested that I make Sawai Gandharva my Guru... And this is how I found my guru after a long

and difficult path. My Guru demonstrated the four ragas, Todi, Multani, Puriya and Marwa'.

Pandit Bhimsen Joshi has transformed his gayaki several times in his long musical journey. First, his voice was influenced by the Gwalior Gayaki of Krishnarao Shankar Pandit and Raja Bhaiya Poonchwale. It then shifted towards Abdul Karim Khan and his chief disciple Sawai Gandharva. Then again it shifted towards the 'Gayaki of God' as Pandit Bhimsen Joshi noted, "My father Gururaj Joshi was a noted educationist in Gadag in Dharwad district, Karnataka where I was born. I used to struggle with this gayaki and now on this bed I will rest with a kind of mystic gayaki till my last breath".

His relatively limited repertoire of ragas never posed a major problem for his followers, for each time he rendered these ragas, they were replete with fresh ideas and interpretations. His Miyanki Todi, Shuddha Kalyan, Puryadhanashree, Multani, Darbari, Bhimplas, Miyanki Malhar, Ramkali were perennial favourites, but his Gaud Sarang, Shuddha Sarang and his thumri-s in Jogia and Bhairavi were no less enchanting.

Pandit Bhimsen Joshi organized the Sawai Gandharva Festival as homage to his Guru, Sawai Gandharva, along with the Arya Sangeet Prasarak Mandal in 1953. Marking Sawai Gandharva's first death anniversary in December, the festival has been held ever since, in Pune, Maharashtra and has become not only a cultural event, but also a pilgrimage for Hindustani classical music lovers all over the world. Pt. Bhimsen Joshi conducted the festival annually from 1953 to 2002.

Pt. Joshi was the recipient of several honours and prestigious awards right from the Padma Shree in 1972 till the Bharat Ratna in 2008.

I consider myself extremely fortunate to have received a memento from the hands of Pt. Bhimsen Joshi during the silver jubilee celebrations of the University of Mumbai in the year 1991. It may sound clichéd, but we will never see the likes of Bhimsen Joshi again but his music, his svar laghav, special patterns of tans will be lingering in our ears. His special abhangs mainly *Majhe Maher Pandhari, Vithala Vithala, Nyani Amche Raja* and in Kannada *Sowbhagyada Laxmi Baramma, Jo Bhaje Hari*, and the widely recognized national integration song *Mile Sur Mera Tumhara* will remain evergreen.



Dr. Geetha Ravikumar receiving a memento from Pt. Bhimsen Joshi

KRISHNA - THE DIVINE EXPONENT OF DANCE Shades of Dance from the Srimad Bhagavatam

Ojaswita Chaturvedi



A dancing Krishna Statue

Classical art forms have been an inseparable part of ancient culture. Of the numerous art forms, classical dance is one of the most widely-practised art forms today and has been declared by the knowledgeable preceptors as an uplifting and peace-giving activity. It is based on divine texts such as Natyashastra of Bharatamuni and further enriched by texts such as Abhinaya Darpanam of Nandikeshvara. Considered as an elevating art, it has been practised and preached by the sages in the yester years. The art of dance is not only appreciated by art loving people but it is also treasured among the divinities.

This performing art aims at self-realization and displays the nature and activities of the supreme through entertainment. The divinities practice this art as leading examples for humans. They spread this art form with all awe and reverence for the welfare of mankind. Dance among the divinities has been vividly described in many Puranas. This article aims at exploring the divine exponent of dance with special reference to the Srimad Bhagavata Purana.

Two personalities, among the divinities, that come to mind immediately in the area of dance are Lord Shiva and Sri Krishna. Lord Shiva has been praised as Nataraja (the king of dancers) from time immemorial. Sri Krishna is widely seen to adhere to various dance aspects. To illuminate a few such occasions, we will go through some highlights from the Srimad Bhagavatam.

On the arrival of the rainy season as Sri Krishna enters the forest of Vrindavana, He is described as 'naTavara'.

barhAplDam naTavaravapuh (10:20:5)

His form (vapuh) is described as the form of a grand dancer. Every gait of Sri Krishna exudes a characteristic of dance. This is confirmed in the Brahma Samhita, text 56.

kathA gAnam nATyam gamanamapi

'All that is said by Sri Krishna is music and all movements made by him are dance'.

The kAliya mardanam depicts one of the most famous pastimes of Sri Krishna related to dance. The Srimad Bhagavatam describes the following verse:

tanmUrdharatna nikara sparSATitAmra pAdAmbujOkhila kalAdigurur nanartat (10:16:26)

'As the gems of kAliya's hoods heightened the beauty of the feet of the Lord, who is the

Adiguru, eternal guru, of all the arts, he danced on his hoods.'

Here, Sri Krishna has been described as the first guru of all art forms. He has eternally propagated this art through his various brilliant performances. Further, to emphasize on the type of dance performed by Nandakumara on this occasion, Bhagavatam says:

taccitra tAnDava virugNa phaNAatapatro (10:16:30)

'By this energetic performance of tAnDava on his head, kAliya's hoods became deeply wounded.'

Soordasji joyfully describes:
tAnDava gati munDan pe nAcat giridhArl

'giridhArl danced in the waves of tAnDava on the hoods'

This dancing form of Krishna has captured the hearts of many; Sri Oothukadu Venkatakavi is one obvious example. It is mentioned in the sthalapurANA of Oothukadu that Sri Krishna accepted to reside there in the form of kAlinga nartana Krishna on the request of Naradamuni. This dancing form of Krishna was dearly worshipped by the great poet Venkatakavi of the same village.

Once, the gopikAs describe Sri Krishna among themselves saying:

range yathA naTavarO kva ca gAyamAnO (10:21:8)

'Sri Krishna appears as an excellent dancer on a stage platform, sometimes even singing beautiful.'

As Sri Krishna enjoys the forest environment with his friends, they sometimes tend to imitate the different birds and animals around them.

anukRtya rutEjantUnScaretuh prAkrtau yathA (10:11:40)

This has been an important feature of classical dance - the depiction of flora and fauna through different gestures.

On one occasion, in the separation of Krishna, the gopikas started enacting the pastimes of Krishna among themselves. The Bhagavatam describes:

Ityunamattavacogopyah kRSNAnvesaNakAtarAh

IIIA bhagavatastAstA hyanucakrustadAtmikAh (10:30:14)

'In this way, as the gopis became more and more disheartened while looking for Krishna, they eventually started enacting the IIAs of Sri Krishna.' While one became Krishna, the other depicted Yashoda. A third gopika depicted Rohini and another carried the plough and enacted Balarama. This is probably the origin of the popular usage of Krishna IIAs in classical dance. Some classical dances such as Kuchipudi and Sattriya appear to be synonymous to Krishna IIIA.

It is also mentioned that Sri Krishna, along with his elder brother Balarama learnt sixty four arts in sixty four days in the guru ashrama of the sage Sandipani:

ahoratrEScatuhSaSTya samyatO tAvatl kalAh (10:45:36)

Vocal singing, instrumental expertise, drama, nATya and nRtya are some of the main arts among the list of sixty four.

While explaining the methods of worship to Uddhava, Sri Krishna says:
annAdyagltanRtyAdl parvaNi syurutAnvaham (10:27:35)

'According to one's own ability, the arrangement of dance and music should be done during my worship times. If one cannot manage to arrange for these every day, he should at least have music and dance essentially on the days of festivals.'

Sri Krishna considers dance to be sacred and an important tool of spiritualism. Dance is not simply an entertaining activity that everyone can do. Dance is a form of bhakti, a path of attaining the supreme. The legendary T. Balasaraswati once mentioned in one of her speeches:

"As far as I know, Bharatanatyam is bhakti."

Brought to us through an unbroken succession of disciples (or guru shishya parampara), it is scientific in each and every feature and has the effect of uplifting the soul of every individual who is associated with it. This is the reason why Bharata muni has compared the stage where a dance performance is accomplished to a yagya shala a sacrificial arena.

Sri Krishna further says:
upagAyan gRNan nRTyan karmAnyabhinayAn mamah (10:27:44)

'Sing of my activities, perform dances and carry out abhinaya based on my pastimes and IIIAs.'

From ancient times, dance has been performed at the temples in praise of the presiding deities and gurus. Dance is an activity that relates the soul of the entity to the supreme. The nATya SAstra mentions that the performance of dance is the greatest charity that can be done.

Dance is an art that pleases the supreme. When Shri Krishna was worshipped by Indra, the apsarAs (heavenly damsels) danced for the pleasure of Govinda.

tatrAgatAs tumburu nAradAdayo gandharva vidyAdhara siddha cAraNAh

jagur yaSo lokamalApaham hareh surAnganāAh sannanrRtur mudAnvitāAH (10:27:24)

'As the sages tumburu and nArada together with the gandharvas, vidyAdharas and other singers, sing the pure glories of Sri Hari, the heavenly damsels dance with joy to please him.'

On another occasion:
nedur dundubhayo divyAh gandharvAh nanRtur jaguh

RSayah cAraNAh siddhAh tuSTUvu puruSottama (8:4:2)

'While the sages sing glorious hymns, the gandharvas dance and play instruments to the satisfaction of the primeval Lord.'
When Sri Krishna returned to His city Dwaraka after many years, festivities were carried out during His welcome. Dance and music formed a major part of these festivities.
naTanartaka gandharvAh sUtamAgadha vandinah

gAyanta cOttamaSloka caritAnyadbhutAni ca (1:11:20)

'Many dancers, drama-actors, gandharvas, singers and people who recite praises sang and depicted the various pastimes of uttamaSloka (Sri Krishna) as they moved forward to welcome Him.'

Hence, it can be concluded that dance is an act of worship that strengthens the spiritual base of the individual and satisfies the soul. The above quotations are just a few drops from a vast ocean that enlighten the importance of dance.

The author is a disciple of Kalamandalam Ajitha Manjesh Lal

**SRI SHANMUKHANANDA KANCHI MAHASWAMI
SANGEETHA SANGRAHAALAY**

SUMMARY OF ARCHIVES

Summary of Audios

	Carnatic	Hindustani	Total
Concerts	11,969	1,632	13,601
Duration	26,814 hours	3,450 hours	30,264 hours
Tracks	99,244	10,288	1,09,532
Size	1,511.2 GB	194.2 GB	1,705.4 GB
Classifications	345	323	668
Main Artistes Covered	1,045 Artistes	335 Artistes	1,380 Artistes
Accompanists Covered	1,182 Artistes	116 Artistes	1,298 Artistes
Venues / Sabhas Covered	356	41	397
Cities Covered	189	43	232
Years Covered	1928 to 2010	1935 to 2009	1928 to 2010
Tracks Format	Mp3 44.1 Khz. 128 kbps Stereo 16 bit		
Tag	Id3 Tag Version 1.1 and Version 2.2		

Summary of Videos

Classification	Videos	Tracks	Size
Carnatic	1,328	2,439	829.3G
Hindustani	241	394	124.7G
Devotional	1,334	1,677	433.3G
Dance	209	397	118.8G
All	3,112	4,907	15063.G

Total Size of Archives

Carnatic Archives (Audio)	1,511.2 GB *
Hindustani Archives (Audio)	194.2 GB *
Videos - All	1,506.3 GB *
Total	3,211.7 GB *

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AESTHETIC VOCAL CONCERT

K. Premalatha

A concert of classical music consists of a group of performers, comprising of the main performer and accompanists. The aesthetic level of a music concert depends on various factors like the quality of performers, quality of the hall or theatre, quality of the sound system and finally, the audience.

Aesthetics means beauty in one sense and hence refinement in all aspects of performance adds to the aesthetic quality of a concert. All participants have their own share in this. Let us look into each one's role separately. In a vocal concert, the main performer - vocalist is the chief contributor to aesthetics in a concert. The quality of his voice, voice culture, skill in rendering manodharma, his knowledge of the science and art of music, his style of presentation, his ability to lead the performance complementing the accompanists etc contribute much in determining the aesthetic level of a concert.

The vocalist has to focus on certain aspects which augment the level of aesthetics. The prime factor is shruti shuddham or perfect alignment to shruti and good shruti sustenance, which will attract the audience instantly. The command of the performer over the ragas and their presentation has a major impact. This again depends on his skill, practice and style of presentation.

Since the main performer is the leading propagator of the art, the responsibility in building up the aesthetic level of the performance rests with him. A performer can be termed good if he possesses music aesthetics and imparts the same among the listeners. He has to be a good listener, learner, practitioner and reviewer to imbibe good aesthetic levels in all areas of music he handles. The skill to review others as well as willingness to review himself about his strengths and weaknesses and take steps to improve will go a long way in enhancing his concerts' aesthetic level. He has to concentrate on areas of swara jnanam, raga jnanam, tala jnanam etc for good presentation standards in manodharma aspects.

Another area wherein the vocalist needs to give attention is the pronunciation and clarity of sahyas. The appeal of a vocal concert in comparison with an instrumental one is that sahyas can be enjoyed with music. Its impact is something which is beyond explanation and it augments the aesthetic level immensely. Also the rendering of sahyas should be correct with proper padachcheda and sahyas bhava. For this the vocalist must understand the meaning of the lyrics well and enjoy it himself. Once this is properly done, the audience is raised to a higher plane of aesthetics. The enjoyment of the vocalist himself gets transported to the audience, thereby making the concert more aesthetic.

Another aspect that adds to the aesthetics of a concert is the quality of voice of the vocalist. Here there are some points to ponder. Many an artiste makes it big with a good voice alone. On the other hand, if all other aspects like raga jnanam, tala jnanam and rich manodharma are superb, the quality of voice is not at all a criterion of aesthetics for listeners. But it definitely has its own share in boosting the aesthetics of a concert. The quality of voice is considered more important in light music.

Voice modulation is another feature determining the aesthetic quality of a vocal concert. Modulation encompasses many factors like auditory volume, level of opening of mouth and throat, placement of jaw and tongue, etc. Correct auditory volume suitable for the sahyas aksharas

enhances the refinement of rendering. Too much of loudness and opening of mouth to pronounce words destroys the beauty of sahitya as well as music and leads to unaesthetic output. Loud singing was essential in the days when there was no microphone to augment the volume. But the same type of singing is not necessary now since we have powerful microphones to enhance volume several times. Pleasing and presentable facial expressions and gestures add to the refinement of a concert. Nowadays, in many concerts we see repulsive facial movements and gestures.

Next comes bhava, the acme of aesthetic perception in music. Since music is the combination of word and tune, it is an emotional presentation of succession of sounds and words. Hence bhava relates to both sahitya and sangeeta and a judicious combination of both will increase the aesthetic level of the performance. Rasa is the by-product of bhava. Hence, rendering of sahitya with the correct bhava produces rasa which enslaves the performer as well as the audience.

For the sahitya part, importance also has to be given to the correct splitting of words or padachheda, which has an important role in determining the meaning of sahitya and in avoiding mistakes in sahitya. We find musicians singing wrong lyrics since they do not know the language. This definitely mars the meaning of and bhava of sahitya and is detrimental to the aesthetics of a concert. Singing the lyrics with clarity has become a rarity in vocal concerts nowadays. Here again, the singer as well as the audience concentrate more on the musical part than on sahitya. A kriti presented well with clear sahitya and suitable sahitya bhava and raga bhava truly enhances the aesthetic enjoyment of the listeners.

The manodharma part which comprises alapana, neraval and kalpana swara determines the standard of a concert. All these three areas need basic development of svara jnanam, raga jnanam and tala jnanam. Continuous exposure to good music and practice sessions giving stress to development of manodharma will yield good results in presentations. Thus an aesthetically appealing presentation needs a level of jnanam wherein all aspects have to be closely followed, monitored and nurtured.

As far as the role of accompanists is concerned, the foremost factor is uniformity in standard with the main artiste. Many a time a concert becomes less enjoyable, due to wide discrepancy in the standard of accompanists. A vocal concert gets a definite boost by strong accompaniment support. Thus equality in standards heightens the aesthetic level.

The violinist should follow the musician and should not create hindrance to the imaginative flow of the vocalist. As far as possible it will be pleasing to hear, if the violinist follows the style of the singer while playing raga, neraval and kalpana swara. In some concerts we hear the accompanists trying to reveal their vidwat, deviating from the style of the singer, doing mathematical gimmicks, which mars the total mood of the concert. While hearing the vocal and violin renderings alternately, if the styles do not match, it will be a hindrance for the general aesthetic build-up of the concert.

Likewise, the mridangam player should follow the kritis as well as neraval and kalpana swaras in a pattern akin to the style of the vocalist. He has got opportunity to show off his style and vidwat during tani avartanam. Proper understanding of the musical structure of the kritis will help in playing in a manner which will complement the musical rendering. Thus it will be an aesthetic

treat to hear compositions rendered with good sahitya and sangeeta bhava along with their rhythmical structure getting enhanced with mridangam accompaniment.

The tambura and tambura artiste have a vital role in the aesthetics of a concert. The tambura player should be competent in tuning correctly and also in plucking the strings uniformly in a manner which produces a refined tone. Unrefined plucking destroys the musical atmosphere. But unfortunately, this aspect has not been given much attention. Nowadays tambura has been replaced by electronic shruti box, but the tonal quality cannot be compared to tambura.

Another vital factor which influences the aesthetics of a concert is the acoustics of the hall or theatre. The hall should be devoid of echo and the reverberation level should be optimum so that all the listeners, wherever they are seated, clearly hear the concert. In India, most of the halls are multi-purpose halls, where acoustics is not oriented while building them. Hence, very often good performances do not have the desired impact on the audience.

The sound system is another factor determining the aesthetics of a concert. The operator of the sound system never bothers about the proper balance between the vocalist and the accompanists. Sometimes the volume is so high that the audience can hear only ear-blasting music without clarity. This reduces the aesthetic effect. Sometimes the accompanists demand increase in volume, resulting in the vocals getting drowned in the din. The performers also have a tough time, when they do not get proper feedback due to bad acoustics. Many genuine listeners are driven away by the excessive volume which spoils the concert.

Last but not the least, the audience plays the major share. There is no concert if there is no audience. Their discipline and the rapport between them and the singer is a key prerequisite for the concert's success. The audience should be receptive, patient, disciplined and sincere in their approach towards the performers and the performance as such. They should maintain silence and appreciate the performers after each item. This gives the performers energy to give their best.

Thus the collective effort of performers, audience and organisers yields aesthetically good music concerts.

SANGEET NATAK AKADEMI GRANT

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PROTO-RAGAS: THE BIRTH OF A NEW CONCEPT IN INDIAN MUSIC THERAPY

Dr. T. V. SAIRAM

The term 'Proto-raga' was chanced upon by the volunteers of Nada Centre for Music Therapy, Chennai (www.nada.in) in the year 2005, when they were engaged in working on 'appropriate ragas' which could influence listening by special children in a workshop organized at Vishakhapatnam. The workshop was originally intended to observe the psychological and behavioral impact of some selected Indian ragas on these children who suffered from various degrees of mental retardation: ranging from near normal to severely retarded condition.

The ragas taken for the study were: Andolika, Asaveri, Behag, Brindavanisaranga, Hindolam, Kadanakutoohalam, Kanada, Madhyamavati, Nandanamakriya and Paras. All these ragas were experienced in three tempos - slow, medium and fast - with the help of competent musicians and musicologists present on the occasion. The following ragas were categorized as 'alpha ragas': Andolika, Behag, Kanada, Madhyamavati and Nandanamakriya, essentially based on the various shades of love, compassion, fellow-feelings and absorption depicted by the in-built bhaava (emotional experience) of these raga structures. On the other hand, the following ragas could depict certain assertiveness, aggression at times (especially when used with appropriate talas and tempos and percussion) and glee: Asaveri, Brindavani Saranga, Hindolam, Kadanakutoohalam and Paras, and were, therefore, categorized as 'beta ragas'.

While studying these ragas on their impact and observing the moods and behavior of special children of Vizag, the research group of the Centre chanced upon a 'treasure': the understanding that these children feel more 'at home' with lesser number of tones and number of repetitions! Thus, it was observed that instead of using all swaras (notes) as a trained musician would use while singing or playing a raga, a limited number of swaras and their clusters, greatly repeated would attract the children's attention and engage them more effectively in music therapy sessions meant for them exclusively.

This new finding of course, can be traced back to the very origins of Indian music. In Vedic times, Vedas were taught with simple intonations starting from 'Om' chanting. For example, Rig Veda, the oldest of the Vedas (5000 B.C?) used to be chanted with minimal variations in tone. 'Archika' was the name assigned to the manner of chanting the Vedic hymns in a single shruti. The 'monotony' involved in such chanting, no doubt would have been a very effective way of focusing on the Absolute with its resultant 'deep sleep stage' of consciousness! However, the human mind being what it is- revels in complexities and chinoseries! This must have motivated in the long run- towards adding up more swaras in chanting, culminating into a 'singing' Veda- Sama Veda. Thus we have 'Gathika' where two tones (called Udatta, the High tone and Anudatta, the Low tone) came to be employed for chanting. And then we come across 'Samika' with three tones (Udatta, the High tone, Anudatta, the Low tone, combining with Svarita, the one sandwiched between these two).

This must have been followed by four tones in Svarantha (with the arrival of what is referred to as Prachaya, which is located somewhere below the Anudatta). These limited-tone emanations may be termed proto-ragas. It may be noted here that proto-ragas are not real ragas, they are just arrangements of notes. For to qualify to be a raga, the music traditions have demanded a minimum of five notes on its body.

It is interesting to work out a five-swara raga structure (akin to raga Revati in Carnatic music), subsequently culminating in a parent-scale such as Kharaharapriya.

It is but a fact that while ragas such as Revati and Kharaharapriya depict a full growth, the four-swara arrangements we have seen above are their retarded version. And in this context, the preference of special children for a few notes, rather than 'fully loaded' ragas, show a great significance. A well-developed music, in our opinion, presupposes an alert and fully-formed brain. And to form such a brain, it is also perhaps necessary to be trained with a 'well developed' music such as classical music which has reached its zenith in the great works of the Indian and Western Trinity- Bach, Beethoven and Mozart in Europe and their contemporaries, Tyagaraja, Dikshitar and Shyama Shastri in India. In view of the issues relating to brain development and deformation, it appears logical to conclude that the special children need to be shown special considerations while selecting the raga structures for their music therapy sessions. It is prudent therefore to go for simple tunes based on nice lilts and rhythms with almost endless repetitions than to play or sing to them the concert-style, grammar rich ragas!

Proto-ragas are indeed, a boon for those who are mentally challenged.

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Obituary

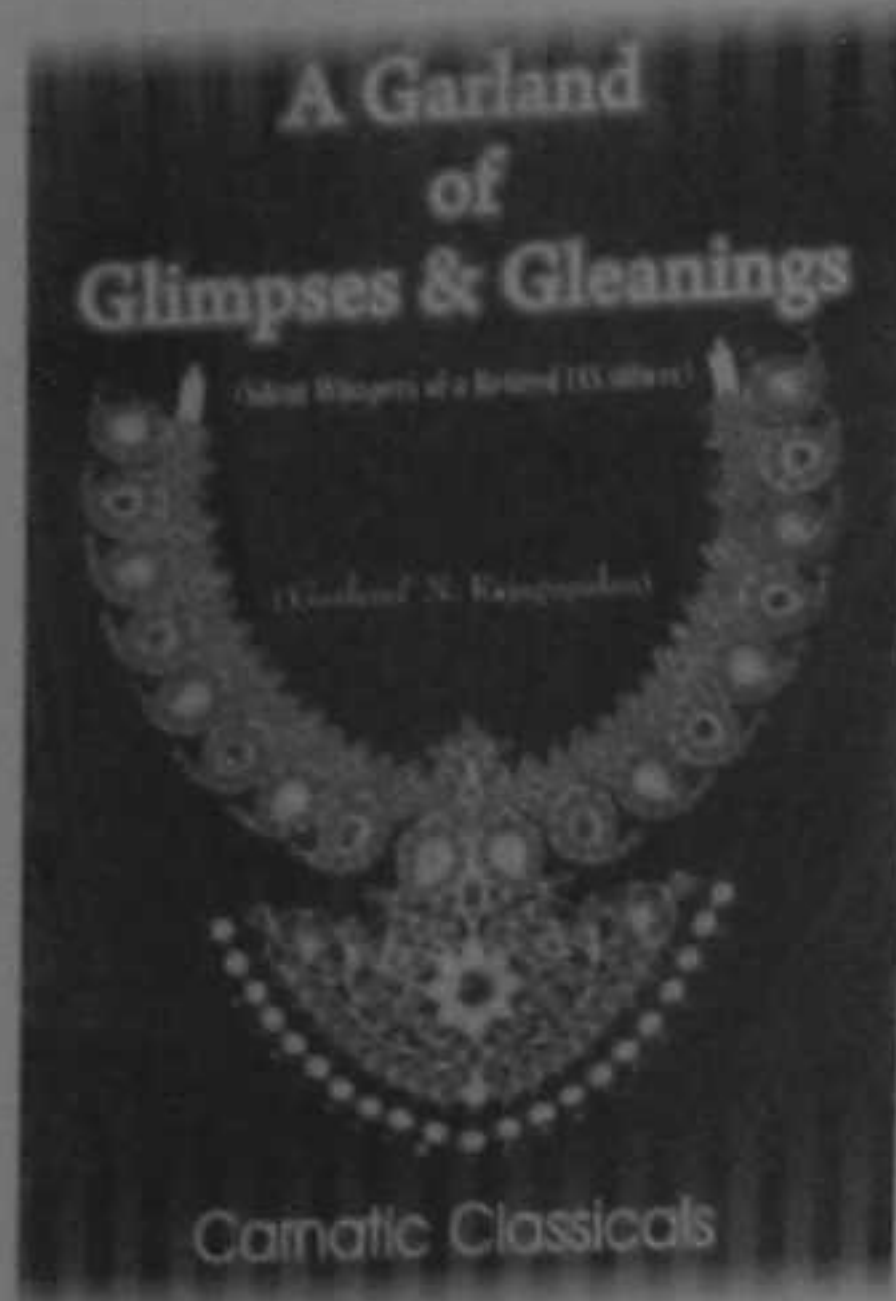
Eminent veena vidushi Kalpakam Swaminathan passed away on 6th April 2011 at the age of 89. Her initial tutelage being under Kallidaikurichi A. Ananthakrishna Iyer, she developed her raga alapana skills through her association with scholar P. Sambamurthy and enriched her repertoire of Dikshitar Kritis through T.L. Venkatrama Iyer. Her teaching career included stints at the Kalakshetra and the Central College of Carnatic Music, now known as the Government Music College. She won several awards like The Music Academy's 'Sangita Kala Acharya' and the Sri Krishna Gana Sabha's 'Acharya Choodamani' titles.

Book Review

A Garland of Glimpses & Gleanings,

'Garland' N. Rajagopalan

A. Seshan



A Garland of Glimpses & Gleanings, 'Garland' N. Rajagopalan, Carnatic Classics, p. 256, Rs 300

This is the ninth in a series of garlands that the author has offered to the Muse of Carnatic Music in the form of books. They constitute a remarkable one-man endeavour to cover in a comprehensive manner more than 1500 musicians, musicologists, dancers, *et al.*, of the present and the past through painstaking research. The appreciation and encomiums he received from numerous musicians, scholars and others are reproduced in the book and they testify to the important contributions he has made to the literature on Hinduism and Carnatic music.

The volume under review is a *pot pourri* that is partly in the nature of a diary, though not ordered chronologically, wherein the author has reminisced on his experiences and observations on men and matters. They are interesting with the personal touch that runs throughout. There are 33 episodes and other narrations and 12 theme-based chapters from which he draws lessons and morals. It is sad to note in the Epilogue that the author has proposed to end his noble mission of weaving garlands of prose on various subjects. A tenth special volume was, however, published by him as a tribute to the Maha Perival of Kanchipuram. One feels that it will be difficult for him to say goodbye to writing as there may be many more things for him to share with others. The book carries colour photographs of functions in which he participated.

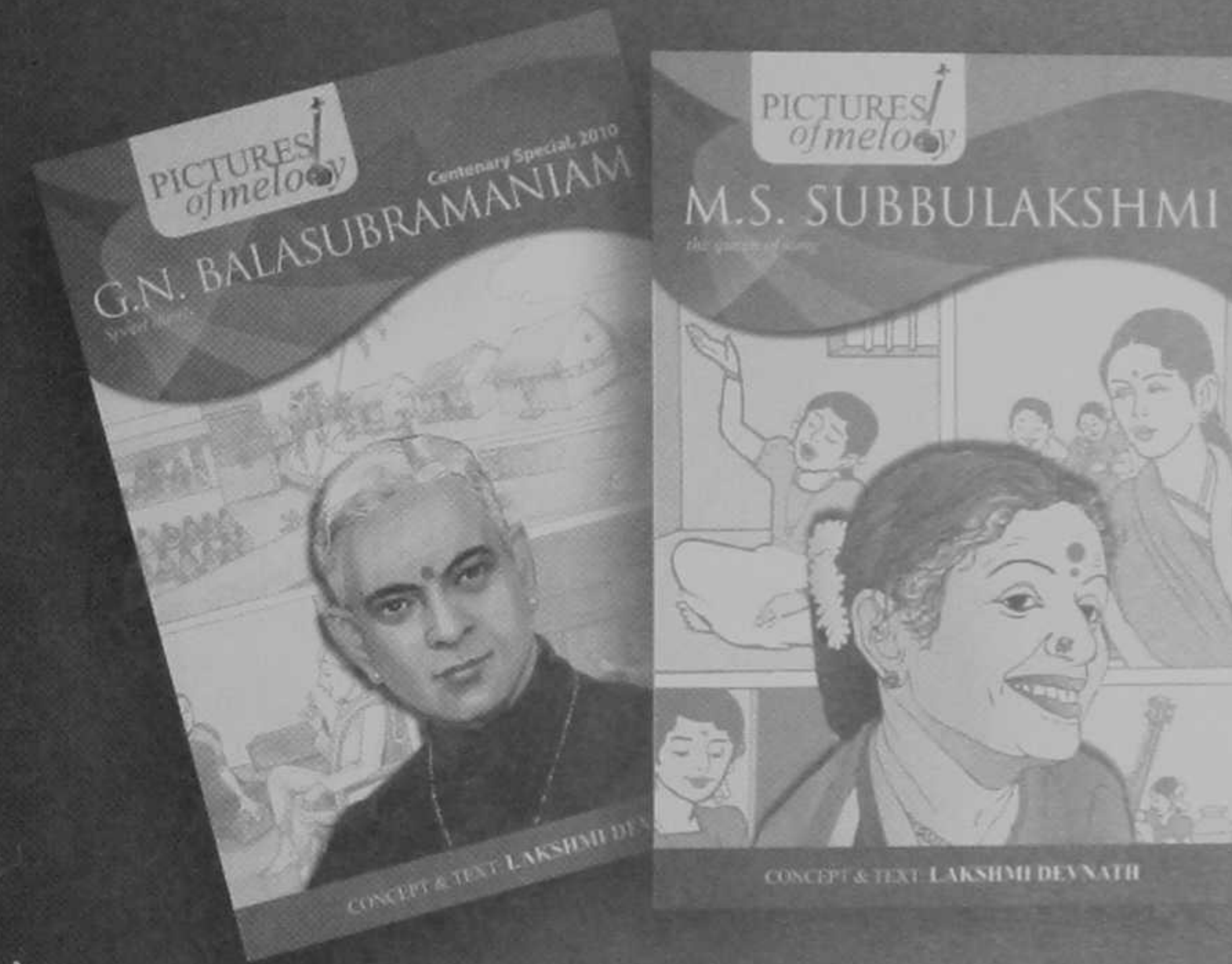
In an otherwise well-got up publication there are some editorial lapses. This is understandable as he undertook the project without much assistance. However, there are a couple of points which this reviewer would like to bring to his notice. On pages 147-148 he refers to "Nandanar, locally called **sarcastically** as 'Thiru Nalaip Powar', meaning the one who would go to Chidambaram for *darshan* of Sri Nataraja, the Cosmic Dancer, the following day" (bold letters are the author's). According to him, it was intended to convey the joke that, every day, Nandanar would talk about going to Chidambaram on the next day because of the difficulties he faced in doing so. ("*Naalai*" in Tamil means tomorrow.) The expression "*Thiru Nalaip Powar*" was, however, not meant to be sarcastic when it was mentioned in Sekkizhar's *Peria Puranam* narrating the stories of the 63 Saivaite Nayanmars. He refers to Nandanar as "*Thirunalaippowar Nayanar*". Gopalakrishna Bharati has a song in Kanada using this expression. (See *Sangeeta Mummanigal*, UV Swaminatha Iyer. Pp 147 and 159)

On page 194 there is a statement: "A scholar in Sanskrit and Telugu himself, he composed the *Amukta Malyada* [covering Mahabharata, *Dharmasastra* and political science based on Sukraneeti] in Telugu and *Jambuvati Kalyana*". Krishna Deva Raya's *prabandhamu* entitled "*Amuktamalyada*" is on Andal, the only book on the female saint written till the 20th century in a language other than Tamil. In the Telugu work she is called "Godadevi". "*Amuktamalyada*" means "a girl who offers to the gods a garland worn first by her", something that Andal used to do everyday.

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Readerspeak

I thank you for your review about my play "Vazhga Vaikuntam". I have noted down your points mentioned in the review and will consider them before my next show. However I would like to clarify just this one point about Lakshanathan tearing the bond paper. According to the script Chitraguptan tells him to tear it off which will enable him to go to Heaven. Lakshanathan tears it out of frustration and even though he had the chance to go to Heaven he chooses to follow his friend and mentor Ranganathan, to be reborn in the world. This establishes the noble character of Lakshanathan.

Once again I thank you for the constructive and critical review.

Santhosh Rajan

During the last decades of his life Bhimsen Joshi made music a medium for bhakti. He named the programme "Sant Vani" and they were devotionals he sang with great fervour. Once I met him at Mantralaya Raghavendra shrine and expressed my appreciation of his "Sant Vani" that I had heard in Bombay. A board outside said "Bhajans by Bhimsen Joshi at 8 p.m." He had come for darshan and readily agreed to sing bhajans at the time requested by the head of the mutt. He seemed to be in communion with the Lord, and fortunate were those who had gathered. Listening to him they were in ecstasy. Music to him was the means to uplift souls.

N. Hariharan

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Sabha Roundup

Nalini Dinesh

Concert of Kottapalli Vandana 10th April 2011



(from l to r) Kotipalli Ramesh (mridangam), Kottapalli Vandana (vocal), K.V. Krishna (violin)

Vallabha Nayakasya with kalpana swaras was the invocatory number followed by Saveri alapana (with violinist K.V. Krishna making a good contribution) and Shankari Samkuru with neraval at "Shyama Krishna Sodari" and 2nd kalam swaras. The pace seemed a trifle too fast for Vandana to handle. Rangapura Vihara and Vara Narada followed in quick succession. A good Sriranjani alapana was followed by Marubalga, generally sung in 1 kalai but rendered by Vandana in 2 kalai, with kalpana swaras at "Ramana". Vandana created some excellent swara patterns. The korvai (and in fact all the korvais used by Vandana in her concert) sounded refreshingly novel. Mridangist Kotipalli Ramesh provided exceptionally good accompaniment for "jara chora". A superfast Sharavana Bhava (PasupatiPriya) was followed by an RTP which beguilingly morphed from Shankarabharanam into Kalyani and back, at the vocalist's will and expert handling. After elaborating Shankarabharanam for a bit, Vandana did graha bheda at madhyamam to get Kalyani, came back to Shankarabharanam and dwelt some more before climbing to nishadam and continuing Kalyani alapana. Tricky task it is, to switch between two ragas which apparently differ only in one swaram but have completely different swaropas. Vandana continued the trend with tanam, starting with Kalyani upto madhyama shadjam, switching to Shankarabharanam upto panchamam before returning to Kalyani in the tara sthayi - an appropriate choice, given how Kalyani glows in the tara sthayi. The pallavi Shankarabharana veni kalyani,;;; madhuravani keervani vani was executed well with kalpana swaras (including korvai) in a combination of the two ragas. Vandana sang a good variety of post-tani pieces Akati Velala (Annamacharya) in Shubha Pantuvarali, Pahimam Shree Rama (Bhadrachalam Ramadas) in Yadhukula Kambhoji, Meera bhajan Main Hari charan ki dasi, Govardhana giridhari (Narayana Teerthar), Kurai ondrum illai (Kalki Krishnamurthy) and Saramaina (Swati Tirunal) in Behag before concluding with Dhanashree tillana (Swati Tirunal). It

was a very well-balanced and well-timed concert.

Concert of Hyderabad Brothers 14th May 2011



(from l to r) T.S.R. Murthy (mridangam), D.Seshachari & D. Raghavachari (vocal), Dwaram Sathyanarayana Rao (violin)

This was one concert that will linger in the memory of any Carnatic music connoisseur who was lucky enough to be present that day. The music of these senior vocalists was a distilled essence of all that they have heard and absorbed from their parents who were their first gurus, later guru Dr. M. Balamuralikrishna, and others whose music resonated with their sensibilities like T. Brinda and Semmangudi Srinivasa Iye. Indeed, one could hear Semmangudi in their rendition of *Etavunara*, T. Brinda's refined perception of ragas and Balamuralikrishna's immaculate Telugu sahitya presentation. Can there be a more potent combination than this? In a free-wheeling chat with the editor, following the concert, Seshachari spoke about the tremendous impact of 1950s semmangudi recording of *Etavunara* on them; the feeling that Thyaga Brahmam himself was rendering the composition! The surprise of the conversation, though, was his revelation that they went to Dr. M. Balamuralikrishna for guidance, since their styles seem completely different. To this Seshachari responded with great humility, "How can we sing like him? What amazing voice culture, what vidwat, what gnanam!" The senior vocalists began their concert with Kambhoji Ata tala varnam in two speeds. *Evarani* in Devamritavarshini and *Ee padame kadaa* in Athana followed. A detailed alapana of Sunada Vinodini with a distinct Hindustani flavor, strikingly reminiscent of Bhimsen Joshi's voice production, was sung by the duo for *Devadi Deva* with excellent kalpana swaras - Raghavachari's ideas were brilliant and Seshachari's felicity in all three octaves was well-evident with one full swara sung by him in mandra sthayi. There was a brief Anandabhairavi alapana preceding the kriti *Nee balama Naa* followed by *Ranganathude* in Sowrasthram. Kalyani was the main raga and the alapana, elaborated alternately by both, was a student's delight, with phrases reminiscent of the Kalyani Adi tala varnam and even some from the geetam. This was a good demonstration of how a student could draw ideas from the preparatory lessons for manodharma. *Etavunara* had neraval at "Seeta Gowri" and kuraippu on tara sthayi shadjam. In keeping with the mature music presented, the brothers eschewed complex mathematics, korvais and preconceived patterns, choosing to concentrate instead on the bhava.

As his later remark confirmed, "Music doesn't lie in laya kanakku, it lies in the bhava". The same mindset also resulted in no RTP being rendered that evening, though an RTP is considered de rigeur in a major concert at our sabha. The brothers felt they couldn't have done as much justice to Kalyani and *Etavunara* if they had sung an RTP. A Kanada javali *Charumati Upacharamu* followed the tani. Curiously there was a grs usage in Kanada (instead of the expected gmrs). While quizzing Seshachari on this, he revealed that when he expressed the same doubt to T. Brinda, she clarified in her characteristic style, "*athu oru vishesha prayogam, dairyama padungo*"! They then rendered a tillana in Behag learnt from their mother. Oddly enough the tillana was followed by a leisurely *Sujana jeevana* and three more numbers *Karunai deivame* (Sindhu bhairavi), *Dharma shravana* (Durga) Purandaradasa kriti and *Alarshara paritapam* (Suratti) which they fetchingly commenced with "Ennomale". The delivery of the Malayalam sahitya in this Swati Tirunal padam was rather disappointing. Excellent mridangam support was provided by T.S.R. Murthy and violin accompaniment was by Dwaram Sathyanarayana Rao.

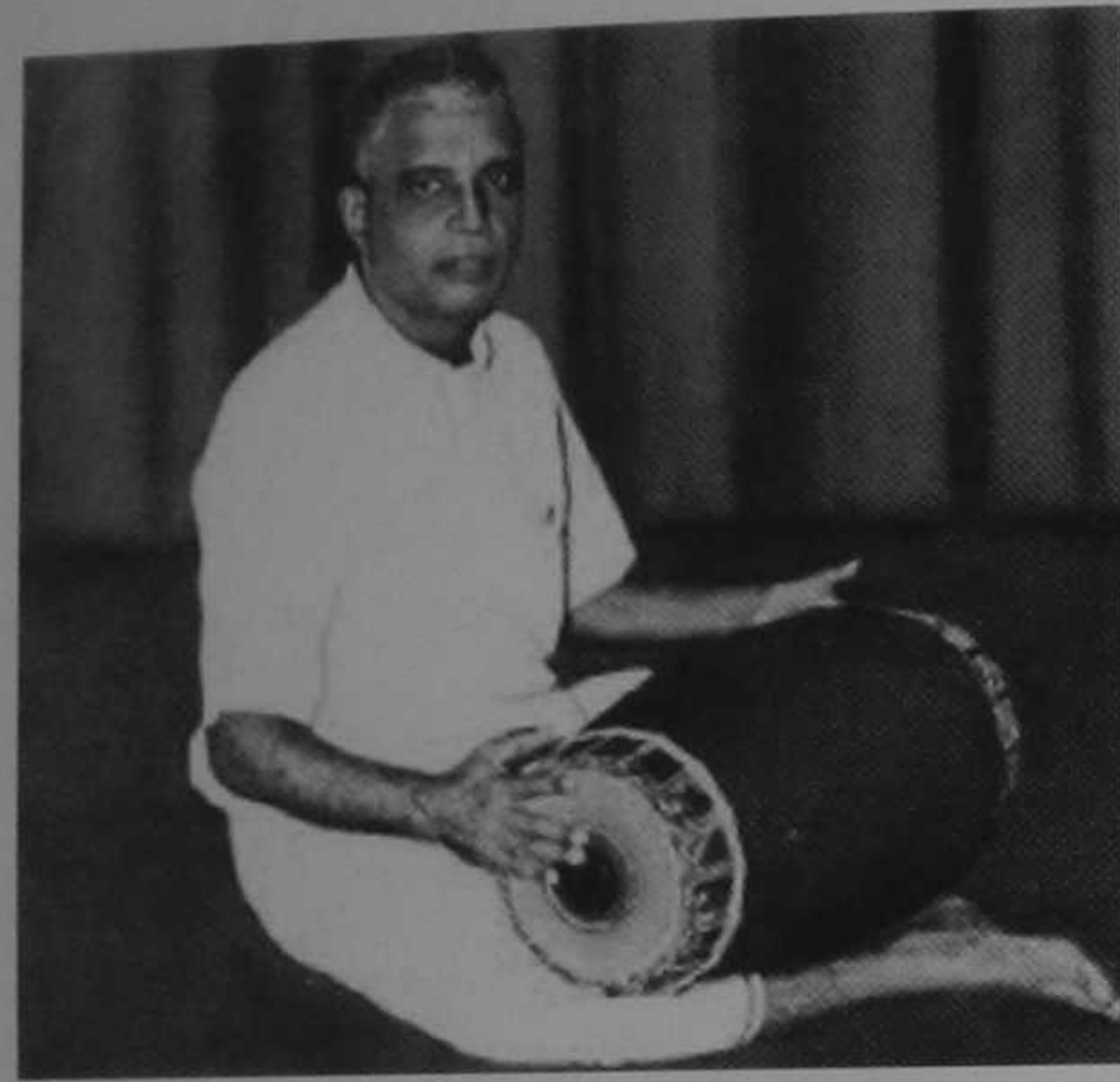
Concert of N.J. Nandini 15th May 2011



(from l to r) Jayakrishnan (mridangist), Shreejith (ghatam), N.J. Nandini, Viju S. Anand (violin)

The opening item was Kalyani Adi tala varnam, followed by *Chinna nadena* (Kalanidhi) and *Ninnada ne* (Kannada). Nandini next sang a good Natakapiya alapana, though it would have been more reposeful with more karvai and lesser up-and-down sancharas. Mysore Vasudevachar's *Idi samayamu* was rendered with sahitya lapses in charanam, neraval at "Karuna tonu gaja rajuni moralida brovaka leda" and good swara kalpana short, with a variety of poruthams and graha bhedam (at madhyamam) which is rarely attempted in kalpana swaras. *Ninnu jeppa* (Mandari) was the filler before the main item *Evarimata*. The Kambhoji alapana, had very good sancharas and would have been even better without halting for so long in the madhya sthayi gandharam (which immediately lends a touch of Shankarabharanam) and falsetto notes in the upper octave. The kriti got cursory treatment and hence its beauty did not come out. The neraval at "Bhakta paraadheena" deviated from Kambhoji with prayogas like dns, and snrs. The RTP suite had a breezy alapana of Shanmukhapriya, good tanam and the interesting Chatusra Ata pallavi *Krishna Krishna Maha Yogi Maha Bhogeendra Shayinam Agatam Suswagatam* in a combination of Shanmukhapriya and Abhogi ragas (Abhogi

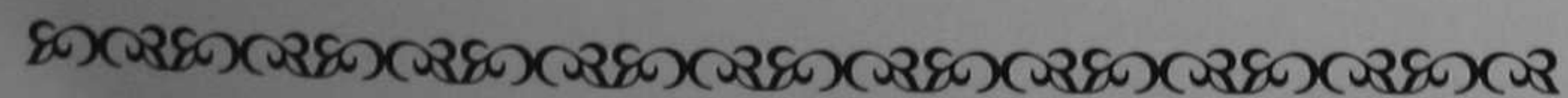
at Maha Bhogeendra). Additionally, kalpana swaras were sung in Bindumalini, Kapi and Chandrajyoti. Triklam was executed neatly. The transition from one raga to another was good. Swati Tirunal's padam in Dwijavanti *Taruni*, an excellent rendition of Lalgudi jayaraman's Sindhubhairavi tillana and ragamalika Tiruppugazh *Erumayil* concluded the concert. The supporting artistes both violinist and percussionists did a great job of raising the overall standard of the concert, by highlighting the vocalist's positives and covering up the negatives.



Palghat T. S. Mani Iyer

Palghat T. S. Mani Iyer Centenary Celebrations

The sabha celebrates legendary mridangam vidwan, Sangeetha Kalanidhi late Shri Palghat T. S. Mani Iyer's birth centenary on 14th August 2011. Shri Mani Iyer's family and senior disciples will be honoured on the occasion, followed by a vocal concert by Nedunuri Shri Krishnamurthy.



Happenings At The Vidyalyaya

Nalini Dinesh

Patnam Subramanya Iyer, Poochi Sreenivasa Iyengar, Muthiah Bhagavatar, Mysore Vasudevachar and Other Contemporary Composers' Day 19th March 2011



(from l to r) S. Gopakumar (mridangam), Saraswathi Subramaniam (vocal), Satish Seshadri (violin)

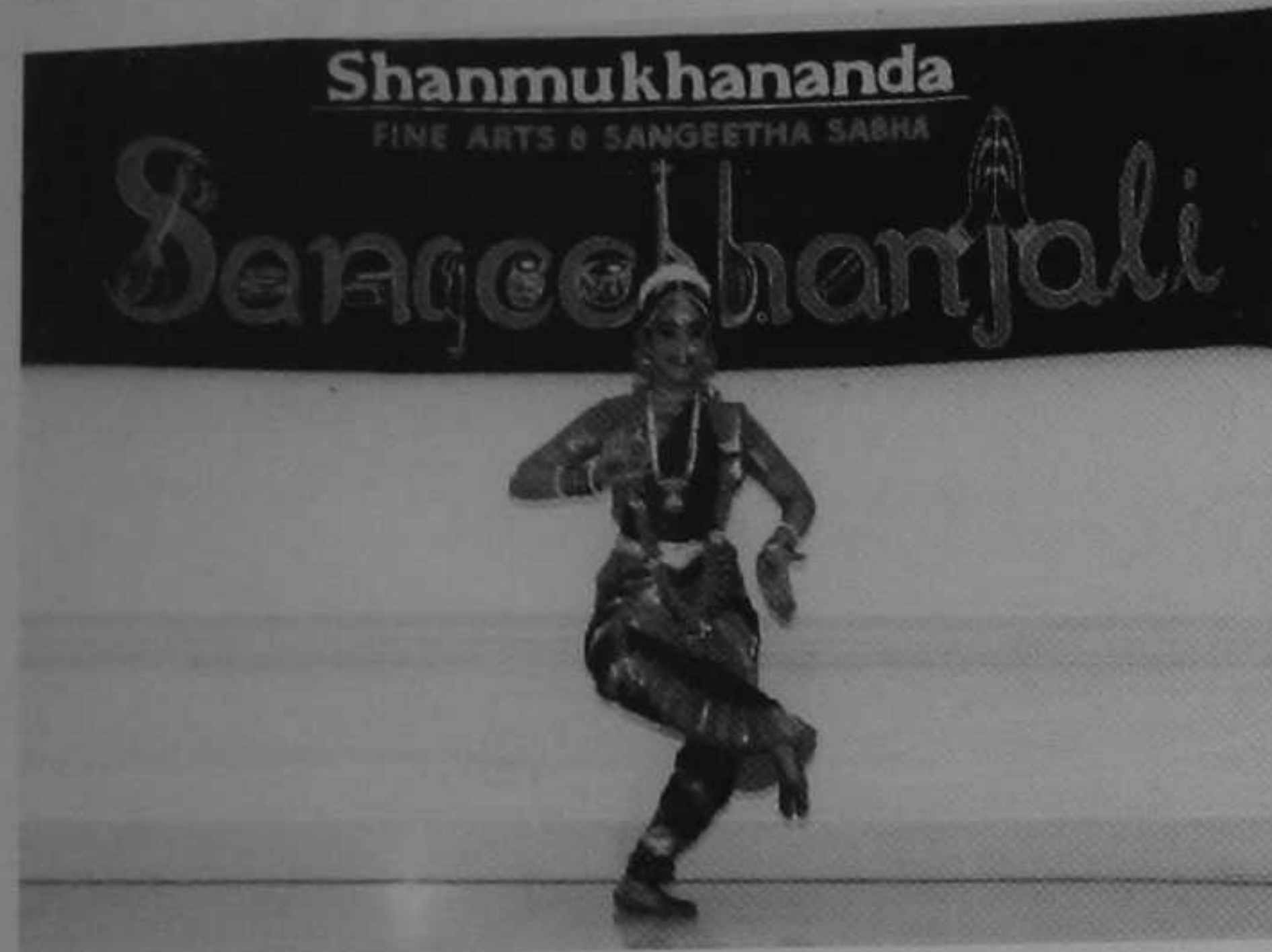
Saraswathi Subramaniam commenced with *Inta Chalamu*, Veena Kuppier's classic varnam in Begada. *Sarasamukhi* in Gaudamalhar was followed by Patnam Subramanya Iyer's *Ninnu Joochi* (Saurashtram). A good alapana of Devamanohari was followed by Muthiah Bhagavatar's *Ninnu Nera* with a nice chittaswaram. An excellent variety of ideas made for an absorbing Dharmavati alapana followed by *Bhajanaseya* of Mysore Vasudevachar. *Raghunatha*, a Patnam kriti in Swararanjani raga which is rather similar to Kadanakutoohalam (also invented by Patnam) and *Mariyada Teliyakane*, a Patnam javali in Surutti with interesting sangatis in the pallavi brought the recital to a close. Saraswathi's omission of the Keeravani kriti was unfortunate as the audience was certainly in the mood for more.



(from l to r) S. Gopakumar (mridangam), Kalyani Mani (vocal), Satish Seshadri (violin)

Kalyani Mani provided a flash of Kambhoji before launching into Mysore Vasudevachar's Lambodara. Ramnad Srinivasa Iyengar's Saranga kriti Rama Ninne, Patnam's Bilahari kriti Paridanamichite with an alapana and Muthiah Bhagavata's Na Punyamu in Keeravani followed. A good Pantuvarali alapana was followed by Shankari Ninne, a kriti of Mysore Vasudevachar, and was a treat to listen to- it had layered sangatis in the pallavi. Niratamuga, a GNB kriti in Shuddha Dhanyasi was a nice conclusion to the recital. Gopakumar provided excellent support for the kriti renditions on the mridangam while Satish Seshadri provided violin accompaniment.

Swati Tirunal Day 23rd April 2011



Aishwarya Sridhar - Bharatanatyam

Aishwarya Sridhar's lively Bharatanatyam recital which had excellent recorded music began with a vocal rendition of Paripahi Ganaadhya (Saveri), the only kriti on Lord Ganesha composed by Swati Tirunal. Maamava Sada Janani was Aishwarya's opening number. The sanchari involving the poet Kalidasa lacked clarity. The Swati Tirunal bhajan popular among Bharatanatyam dancers Shankara Shree Giri (Hamsanandi) was followed by the beautiful ragamalika Pannagendra Shayana which begins with Shankarabharanam, an evening raga, to denote the start of the night-long vigil of the lovelorn nayika and ends with Bhoopalam, a morning raga. Heavy-weight and rakti ragas Kambhoji, Nilambari, Bhairavi, Todi, Surutti, Mayamalavagowla make up the middle. The choreography comprised a rapid-fire depiction of the Ramayana. Considering that all these kritis were choreographed especially for this recital, the effort needs to be lauded. However the interpretation of Pannagendra Shayana was diametrically opposed to the sthaya bhava of the composition which is the pining of the nayika for her Lord Padmanabha, her description of his wondrous form and her impassioned entreaties for his attention. Whether this is a right approach is open to debate, but it certainly left one with a feeling of incompleteness. Chaliye Kunjan Mo (Brindavana Saranga) had some very good imagery and involved abhinaya by the dancer who concluded with the Dhanashree tillana.



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